

# THE ETUDE.

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## THE ETUDE. PHILADELPHIA, PA., JUNE, 1889.

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JOHN C. FILLMORE, E. E. AYRES,  
Miss HELEN D. FETTER.

Managing Editor, THEODORE PRESSER.

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KARL MERZ.

THERE is no more prominent figure in the educational field of music than the subject of this sketch—Karl Merz. His career as a journalist, composer, lecturer, extends over a period of more than a quarter of a century. His whole activity is characterized by an all absorbing enthusiasm for music in its broadest sense, and by an undying zeal to serve his day and generation. His many-sided attainments, his unflinching industry, his unremitting energy, and steadfastness of purpose through every trial, have been a magnificent example to the whole profession.

He has manifested great ability in almost every department of musical activity. He stands prominent as a writer on music. As editor of Brainard's "Musical World" he has produced more good work than any writer on music in America. His career has been closely followed by the writer for over twenty years. Almost everything he has written has been read with avidity, and volume after volume of the "World" has been bound and kept as a priceless treasure in my library. He has been to me, as I feel he has been to thousands of others, a wonderful inspiration. He is a true friend to every struggling teacher, and to all his readers is ever ready with sympathy and comfort for the trials that beset the music teacher. The young teacher especially owes to him a debt of gratitude. I am glad of this opportunity of paying tribute to one to whom I owe so much. Often have his encouraging words quickened my flagging spirits. His kind and generous counsel has been of untold benefit to me. In my younger days I relied almost altogether on his superior wisdom. He became as a pillar of fire guiding me onward in the correct path. It was the influence of Mr. Merz's teaching that made it possible for me to undertake the conducting of THE ETUDE.

No teacher of technique or theory ever did for me what "Karl Merz" has done. His whole life is one that we should strive to emulate. It has always been a surprise to me that his greatness is not more generally acknowledged. This, no doubt, is accounted for in a measure by the fact that the journals of music outside of his own "The Brainard's Musical World," and THE ETUDE are mostly taken up with trade matters. We notice that the English journals more frequently quote from him than

from any other writer. Mr. Merz is the same stamp of man as Dr. Adolph Marx, erudite, versatile and didactic. While I had an unbounded admiration for the man long before I knew him personally, an intimate acquaintance has heightened and deepened my love for him. There are so many shining lights in the musical profession who are a sad disappointment when they are known personally. Mr. Merz's inner life reminds one of the lines in Goldsmith's "Deserted Village:"—

As some tall cliff that lifts its awful form,  
Swells from the vale, and midway leaves the storm;  
Though round its breast the rolling clouds are spread,  
Eternal sunshine settles on its head.

The following is only one of the many testimonials of his worth, which were presented him on leaving the Female College at Oxford, Ohio, where for twenty-one

church, his substantial worth as a citizen, his preëminent attainments in the science of music and his high qualifications as an instructor in this divine art."

He was born in Bensheim, Germany, in 1836, and is therefore in the prime of his usefulness.

His father being a teacher, he naturally enjoyed a liberal education. He graduated from a literary institution in 1852, and accepted a position in the well known town of Bingen, on the Rhine. He realized in a short time that the opportunities of the post did not afford his spirit the scope desired. About this time a gentleman from Philadelphia was visiting his home, and at his suggestion, Mr. Merz bade adieu to his Vaterland and set sail for America, where he arrived in September, 1854, being then only sixteen years old. He located in Philadelphia, where he was engaged as organist in one of the leading churches. After a year or more, we find him in Lancaster, Pa., teaching in a Seminary. This change decided his future sphere of work, and he has been connected with institutions of learning ever since. He taught in the South a number of years, filling a position which was subsequently occupied by the writer for three years, at Hollins Institute, Virginia. This was twenty-nine years after Mr. Merz held the position. The President of the Institute and his family often spoke to the writer in the kindest manner of Mr. Merz's stay with them.

He occupied a position at Oxford (Ohio) Female College, where he performed a vast amount of labor. The musical world only know of him by his compositions and literary writings; but much of his time is devoted to teaching. It is marvelous that after going through the arduous task of the daily work of a college teacher, he is still able to do what is a greater work. He has written a number of larger works, among them several operettas—"The Last Will and Testament," "Katie Dean." His work on elementary instruction on the piano is widely used, also his organ work. "Musical Hints for the Million" is his most popular work, and should be read by all teachers. In the lecture field he has been remarkably successful; on two occasions the writer engaged him to deliver lectures; he made a profound impression on the audience, not only by the masterly handling of his theme, but by his refined diction and his noble presence. His lecture on "Genius" shows the keen thinker. The one on "Church Music" is intensely interesting. He has given the subject much deep thought. He is now Director of Music at

the Wooster University, at Wooster, Ohio. The institution may be congratulated on having so eminent a man among the Faculty.

From his progressive spirit we may look for a career that will be rich in good works. He keeps abreast of the times, and is constantly bringing before the public fresh things from his mental workshop. The profession of music can justly feel proud that it has among its ranks such a highly endowed member; one who, by nature gifted with a keen intellect, possessed of a genuine musical organization, has been indefatigable in his effort to promote the pure and good in music, whose private life is spotless, and whose disposition is kind, charitable, and generous. May he be granted a long life, and enjoy the honor and esteem which he now holds among the profession of music.

THEO. PRESSER.



KARL MERZ.

he taught. It is from the Presbyterian Church, of which he is a devoted member.

Before leaving Oxford, the Presbyterian Church passed the following resolutions, at the close of their regular Sunday evening services:—

"Among the many regrets which are felt on every side at the closing of the doors of the Oxford Female College, not the least is the consequent separation of Prof. Karl Merz from this church and community. For twenty years he has been going in and out among us in the sanctuary, until his person and presence have become enshrined in our heart's fellowship. In parting we take pleasure in bearing testimony to his valuable aid in the

## LETTERS TO TEACHERS.

BY W. S. B. MATHEWS.

A GREAT deal is said, and justly, I think, of sight-reading for beginners, but I am anxious to know how this is to receive sufficient attention with busy children having but an hour a day to practice, without detriment to piano study. Will you suggest some practical plans which will bear on this need. Will you give, also, a list of good and attractive piano duets to use for reading, and any rules or suggestions as to *how* to set to work to read. I have never been taught myself and so cannot fall back on experience to teach others.

2. In this measure, copied from the first "Minuet" of Handel's "Twelve Little Pieces," why is the B flat written as a half, since it has to be trilled?

3. Will you give the names of some of Chopin's and Mozart's compositions, easy enough to use for second and beginning of the third grade (*not* sonatas).—A. S. K.

Sight-reading is not work for beginners. To read rapidly at sight involves quick perception of musical combinations, and their ready recognition by the mind, the steady movement of time, and the spontaneous obedience of fingers. Each of these three things is a highly complex affair, which must be built up; an acquired aptitude, which has to be elaborated out of primitive elements before it is proper to ask for sight-reading. The first thing for a pupil to become is an *accurate* reader. This is a slow process, and as a matter of fact advanced pupils are more or less inaccurate. There are certain forms of analysis that are useful in promoting accuracy of reading, but this is not the place for them. The ready classification of combinations, rhythmic, melodic, and especially harmonic, involves a variety of special exercises. For example, the arpeggio forms in the accompaniment, and chord successions expressed through them, will be recognized by the pupil if the left-hand part is played by itself, and as chords, ignoring the arpeggio divisions. When the accompaniment is spread over a wide range of pitch, as when the first bass note is down in the bass, while the appertaining chords are in the treble or the middle range, the harmonic relations will become apparent if one plays the bass with the left hand and the chords at the same time with the right hand, ignoring the repetitions and rhythmic figures, but passing directly from one chord to another, in order to bring out the harmonic progressions. This exercise is very useful wherever the harmonic perceptions are a little dull.

Another difficulty of reading at sight is the irregular movement of untrained musical thought and perception. Music goes on in rhythm, steadily, like the ticking of a clock. The pupil's perception of it goes "hitchity-hitch," now it goes, now it stops. Sight-reading is one of the best possible means of forming a correct habit of movement in time, but this rests upon a considerable amount of time-training, which can best be done through the accentuated and rhythmic treatment of scale and arpeggio forms, after Mason's system.

When the groundwork of sight-reading has been laid, it will be found useful to exercise the pupil about an hour a week, if opportunity serves, in reading easy duets, the teacher playing the lower part. The playing must be in time, but the rate of movement may be slower, in fact, must be slow. Even at its best, the habit of sight-reading encourages inaccuracy, and it must not be carried too far. Any easy sonatas, or dances, will do. It is also a good practice to form classes of four pupils to play eight-hand arrangements upon two pianos, for a certain time per week. This, however, is not always practicable, both for want of time and for want of the two pianos. When such classes are formed, however, the teacher must beat time for the class, just as an orchestral conductor conducts a performance. Those who lose the place are to get it as best they can, the music going on all the same. The leaf turning will enable the lost one to come in after a little practice. The pupils will take pride in doing the work well, and in not being enmeshed by the others. On the whole, however, my position in regard to sight-reading is that of the outset. It is not work for beginners. It is worth more to the pupil, in all the earlier stages of study, to form habits of accuracy and clear apprehension, than to gain the knack of mere speed and approximation. Hence, a

little sight-reading will go a long ways in the early stages, excepting in those rare cases where the pupil has abundance of time.

2. I suppose that the melodic embellishment of the bass voice in the Haendel extract referred to, was an after thought of some editor who, not venturing to alter Haendel's notes, made his suggestion through the means of these small notes.

3. The easiest compositions by Chopin are the Mazurka in B flat, the waltz in D flat, Opus 64, and the Nocturne in E flat, Opus 9, No. 2. There are other mazurkas, also, which might be used. Of Mozart there are many, but not many that are pleasing to pupils. The Minuet in E flat, arranged by Schnelhoff. I use sonatas, occasionally, especially those in G. No. 14 in Peters' edition, and in F major. Most of Mozart's piano music is antiquated, and his smaller pieces have very little attraction or formative quality in them for pupils now-a-days. Certain of my friends make great use of the concertos in more advanced grades, but I never have. W. S. B. M.

MR. W. S. B. MATHEWS:—

Dear Sir.—Having read with much interest your answers to teachers, in THE ETUDE, I have decided to write you with regard to a subject which is causing me considerable anxiety.

Some weeks ago I endeavored to form a musical society among the teachers in this city, to promote their mutual acquaintance and through them in some way to reach the public and gradually create such a musical interest that this might be called a musical city, as others have become. Trusting to reach such other cities, I could form a plan of procedure and a definite aim for such a society, I started it with only a general idea, the principal thought being that through our combined efforts we might bring three or four first-class artists to Winona every year. We are all very busy with our work, with almost no time to devote to a society, and consequently the plan that was finally arrived at—that of a programme for every meeting, once in two weeks—was found to be burdensome. An open meeting once in three weeks was also proposed, when each member should invite a certain number of friends. The members were only to be the teachers themselves. The only musical society here is a female chorus with a conductor from St. Paul. We can have no mixed chorus, as one of the vocal teachers controls the male voices and will not in any way combine with the other chorus. Of course, all of us—who are not doing harm—are doing some good among our private pupils, but that does not reach very far or very fast. What plan, which can be carried out with only seven or eight music teachers, and only one of them advanced farther than the associate degree in the College of Musicians, can you suggest? At our next meeting, February 7th, we must either have some new impetus or break up ignominiously. I feel confident that you can, if you will, help us, and in so doing you will be helping the cause of music, and if Winona, through this society, becomes more elevated, it will be through you.

I must also tell you of the interest which my class take in studying "How to Understand Music." It is a class of about ten girls and boys of sixteen to twenty-five years, and they all agree that it is just the thing they needed in connection with their music.

Very Respectfully,

MARY WOOD CHASE.

This letter defines the situation in many small towns completely, and the advice somewhat timorously offered by the writer privately may be of use to readers of THE ETUDE. In general, I would say that the correspondent undertakes too much to be accomplished by one society. She is aiming at two wholly distinct things, which have to be reached by different methods. What she wants, within the profession, is companionship, professional stimulation, etc. What she desires in the community is general interest in music and a desire to cultivate it as a form of art; also, such machinery as will encourage cooperation in supporting musical recitals, lectures, etc.

The first of these objects is difficult to attain in a small place, where the ground is pretty well occupied, and each teacher is directly a rival of the others. This feeling of competition is very strong among musicians, who are prone to reduce all questions to a purely personal equation. Nevertheless, the doctors manage to overcome it partially in their line, and really seem to take a good deal of comfort in each other's society. The normal condition of the professional man is that of regarding all his competitors as quacks. "Come to me and help support the truth," is the inner voice of the cultivated self-consciousness. Musicians have to learn

that the other fellows are not so bad after all. This is accomplished best by informal meetings, gathering to spend the evening, with a supper at the regular hour, 6 or 6.30. After eating a nice, comfortable family tea, have an evening together. Do not burden yourselves with a formal programme. What you want first is the sense of friendliness. Therefore, come together at each other's houses, eat together; nothing opens the pores of the soul to friendly influences like moderately distending the stomach; then talk of whatever you like. Occasionally there may be something to talk about upon which a short formal paper can be offered. In time, after some months of this sort of thing, the members will get over their sense of strangeness, and professional topics can be carefully introduced without harm. Still later, something can be done to agree upon standards of graduation for pupils, methods of study, and the like. But friendship is not a plant that can be forced. You must be patient, and rest assured that any musician is necessarily a good fellow, if only you can get the right side of him turned to the light.

The other purpose, of securing coöperative support for musical enterprises, can best be done through the formation of amateur societies. These have done a great work in many cities and small towns. Amateurs combine. The active members play for each other at the meetings, according to a pre-arranged programme. Occasionally they have artist recitals by persons engaged. The funds for expenses are derived from associate members, those who pay a small sum, \$5.00 or \$5.00 a year for membership, without playing or singing. Artist recitals are public to friends of the associate members upon payment of the usual price for a ticket. Some of these societies, like those in Milwaukee, Chicago, etc., have six or eight of these artist recitals in a season, and end the year with money in their treasury.

Prof. Fillmore organized such an affair in Milwaukee upon a different basis. Three years ago he started out with a scheme of ten lectures upon musical subjects, asking for subscriptions of \$5.00 each. The money so received he proposed to put in the bank to be used as a guarantee fund for artist recitals. He secured about \$120 and so deposited it. I believe they had four recitals by such people as Sherwood, Joseffy, Carreño and Dr. Mass, and closed the season with more than the original amount in bank. Of course, he had given his lectures for nothing, but he secured certain positive gains in social estimation, which, even in a business way, brought him returns, besides having provided a succession of masterly piano recitals, which were of the greatest advantage to his pupils.

It is, perhaps, unnecessary to add that the organization of an amateur society is something which must be gone about with tact. Care must be taken to ignore the professional ruts and clashing interests of the community, and especial care must be taken to get it into the hands of the right women. In any small town there are a half dozen intelligent and enthusiastic women who understand the good that is to be derived from culture in art. Two or three of these are women of local position, but possibly two or three are a little cranky. In the nature of the case, an amateur society goes more easily if it has all the countenance it can have from the wealthiest and most cultivated people in the town where it is formed. Hence, it is important to get it started by the right people. When this is once done it will go nicely, for it will be found to add materially to the social resources, its meetings coming in the afternoons, when ladies have spare time, etc. I feel that this is an inadequate discussion of a very important subject. Possibly it will come up again.

Every musician should subscribe to at least one literary magazine. We have made arrangements with the *Cosmopolitan Magazine*, of New York, to club with THE ETUDE at the rate of \$2.70 for both magazines. The price for THE *Cosmopolitan* alone is \$2.40. THE *Cosmopolitan* is one of the best magazines now published. It gives in the year 1800 pages of reading matter from the pens of ablest writers. The illustrations are of highest order. Edw. Everett Hale has charge of one of the departments. It is just such a journal that we cheerfully commend to our readers. Send subscription to THE ETUDE office.

## PUBLISHER'S NOTES.

It does not seem to be distinctly understood among many of our patrons, that music especially ordered cannot be returned. In almost every case thus far, we have found ordered music in the "on sale music" returned. All this ordered music is promptly returned and postage charged to the parties. Those that have packages from us will please take notice of the above remarks. On all our bills is printed: "Music especially ordered cannot be returned." To this rule we have strictly kept.

We have the important announcement to make, that the publications of the Musical Art Co. will hereafter be for sale by us. Mr. Goldbeck has given permission to us to furnish all his publications as he has heretofore done. His prolonged stay in England made it impossible for him to conduct the business in person, and he has asked us to fill all orders until he returns.

It must be understood that we have nothing whatever to do with the stockholders of the Company. We simply transact the business for Mr. Goldbeck, he receiving the benefit of the sales as heretofore. We make a report of the business transacted, at stated periods, to him. Our name was printed with those of S. B. Mills and Wm. Mason as officers of the Company. The names were used only nominally, and carry with them no responsibility of the Company. We gave our names as a favor to Mr. Goldbeck, and the charter was taken out with the understanding that we would not be held responsible for any action of the Company. Mr. Goldbeck is the sole manager and active spirit in the concern, to whom all correspondence respecting stock should be addressed. In another part of this issue will be found a card from Mr. Goldbeck.

For the past six months, it has been impossible to procure the publications of the Company. We are now having copies printed which will be on the market in the course of a few weeks. All orders should be addressed to us. We will not in time print a test of the publications. They are, as many know, a part of a complete course of instruction begun by Mr. Goldbeck a year ago, which it is still his intention of completing.

We make the usual offer for the *ETUDE* during the summer, beginning with July and ending with September, for 30 cents. This is made for the benefit of pupils who wish to keep up music during the summer. Before your class disbands form a summer club among your pupils, and when you are next in the Fall, your pupils will all have entirely forgotten all about study. The schools particularly, should avail themselves of this offer. The pupils can have the *ETUDE* sent to their home address. Those who have tried this plan speak in the highest praise of it. The experiment costs only a trifle.—Try it.

We have begun the work of printing two new books. The one an elementary instruction work for piano, by Hugh A. Clarke, Mus. Doc., of the University of Penna. The work is called "The Art of Pianoforte Playing." It is an original work of high order for beginners. Mr. Clarke has written several popular instruction books and a work on Theory. In this work he brings to bear his best effort, and has given the profession a text-book for beginners that is at once interesting, modern and original. The book will be ready during the summer or early Fall, and will sell for \$1.50 or \$2.00. Those ordering the book now, in advance of publication, and paying but seventy-five cents, will receive a copy of the work, postage free, when issued.

The other is a unique volume of musical quotations, called "Musical Maxims," by W. F. Gable. It will be a volume of about 800 pages, and will be bound in elegant style, which will make it a suitable gift-book. The quotations are well chosen, embracing every conceivable subject in music. There is no volume of this kind in the English language, and this one exhausts the field. The compiler has labored at work for many years, and has done his part in an admirable manner. We will also offer this book for only seventy-five cents, if paid for in advance of publication.—Do not let this escape your notice. Send at once.

We have lately become manufacturer and proprietor of the Lavasseur Piano Dactylion, which is being extensively used in piano teaching.—An engraving in another part of this journal gives a good representation of the instrument.

The use of the Dactylion involves the same principle as the use of dumb-bells by the gymnast. The resistance of the springs requires an effort that serves to wonderfully strengthen the fingers. Those having weak wrists will find it of invaluable service. The Dactylion improves and even the touch, thereby securing a full, round quality of tone. It insures a high degree of flexibility and suppleness to the fingers, and is a great aid to those whose hands are stiff. With the *Strength and Flexibility* obtained by using the Dactylion naturally follow *Rapidity and Accuracy* of execution. A further and important benefit afforded is a correct and elegant position of the hands, insuring to a pianist a graceful and easy way of playing.

The Student's Technicon, to which we referred in our last issue, is already meeting the approbation of leading teachers. The Director of Music, Smith College, Northampton, Mass. writes "The Student's Technicon received; it is admirable. Send me six more immediately." We commend this useful instrument to the notice of teachers attending the M. T. N. A. meeting at Philadelphia, where Mr. Brotherhood will exhibit it. It will also be sent at the meeting of the New York State M. T. A., to be held at Hudson, N. Y., on which occasion Mr. Brotherhood will read a paper upon "Scientific Treatment of the Hand," a subject which he has made a special study.

A description of the Student's Technicon will be found in this issue. See advertisement. Those contemplating purchasing an instrument for summer should send to us for circulars and terms.

## TESTIMONIALS.

ALBERT LEA COLLEGE, ALBERT LEA, MINN.

The Streleziak and Mathews Studies have arrived. It is always a pleasure to welcome new collections of such an order, and especially when they appear in garbs that are neat and attractive in appearance, and not gaudy and repelling. All who have been concerned in the preparation of such valuable aids have the heartfelt gratitude of those who instruct. Sincerely yours,

HELEN E. BRIGGS.

BLACK RIVER FALLS, WIS.

No teacher can fail to be pleased at having such a book as Mr. Mathews' "Phrasing, Vol. II., to place before pupils. The high grade of music and the annotations, as well as the style and general appearance of the book, make it a welcome guest.

M. BIRDINE BROWN.

PATERSON, N. J.

The "Studies in Phrasing," Vol. II., arrived to-day, and I have looked over it carefully, and think it excellent. The paper so good and the type so bright and clear, make practicing a pleasure. I fully appreciate the work, and thank you sincerely for it. Very respectfully,

MISS M. F. WOLSEY.

BALTIMORE, MD.

Received the "Streleziak Studies" a few days ago, and after a very careful perusal, take pleasure in recommending them for both style and technique. Think they will be of great benefit to all teachers, and especially to young teachers. Gave my copy to one of the students, and she is perfectly delighted with it. Shall use them in my teaching hereafter.

Yours respectfully,

SALLIE McBRIDE.

BELTON, TEXAS.

Your Sonatina Album received. I think it is the latest collection of beautiful pieces in one volume that I have ever seen. It is too late to introduce in my school this term, but another year will insist on every pupil having a copy of this valuable selection.

Respectfully,

MRS. JOSEPHINE HAYMOND.

WESTMINSTER COLLEGE, NEW WILMINGTON, PA.

If there were more as carefully edited and annotated books as your Sonatina Album there would be a better understanding of musical form and more enjoyment for the young student in studying good, pure music. Another great point in this Album is, that although the best grade of music, it is not dry and stale, but very interesting and tuneful, and shows the pupil that classical music is not necessarily tedious and tiresome, but, with proper understanding, becomes highly enjoyable.

T. M. AUSTIN, Director of Music.

WACO, TEXAS.

Your new book, "Sonatina Album," is in my hand. The Album contains a fine selection of interesting and instructive pieces. The analytical notes accompanying the pieces make this volume far superior to other books of this kind. The handsome exterior of the book renders it very suitable for a handsome and useful present.

E. W. KRAUSE.

NEW YORK, 130 FIFTH AVENUE.

Your new book, Howe's Piano "Instructor," bears witness to the thorough and intelligent methods and sound musicianship which you bring to bear, especially in elementary music teaching. A large experience with badly trained "advanced" pupils has often made me sigh for beginners, to whom I might impart correct and artistic habits. Your selections and your explanations are well arranged and of real value. Yours cordially,

WM. H. SHERWOOD.

To J. H. Howe.

Your Howe Piano "Instructor" is a most praise-worthy work; comprehensive, systematic and what I admire particularly, *interesting*. My best wishes for its well deserved success. Yours truly,

CONSTANTIN STERNBERG.

## HOW SOME GIRLS STUDY MUSIC

ONE of the most interesting experiences incident to teaching music in New York is the instruction of the fashionable girl in its theories. The first difficulty which arises is to set upon a day on which the lessons may be given. Mondays and Wednesdays work; but on Wednesday is matinee day, Tuesday and Friday are no better, for Friday is her day "at home." Tuesdays and Saturdays are objectionable, for Saturday is another matinee, and Thursday—well, a girl wants some time to herself, you know. But at last a day is found upon, and the teacher repairs to the house to find her out, of course, but after some half an hour she comes in breathlessly from a shopping expedition or a luncheon, and in a hurry to make her toilet for a five o'clock tea. She has her best young man with her, and also her dearest friend. She would have to have a dearest friend to tell her things if she were a fashionable girl. She has a way of treating her music teacher as if she were a sort of a servant whom it was a great condescension to treat well at all, if the teacher be a woman, and of imagining he is hopelessly in love with her if he be a man. Presumably the teacher is a cultured and traveled girl, who is quietly making fun of the froth and airs with which she is supposed to be overawed, but the girl doesn't know that. Of course she has not practiced her lesson at all, for she has so many breakfasts, luncheons and receptions to attend, really lives in such a whirl of gaiety and pleasure, she couldn't be expected to. She begins the exercise, playing it very nearly right except in the bass. She never stops to consider what note she strikes down there; most anything will do. She makes eyes at the young man, and he chatters to the dearest friend, and finally concludes that she is really too tired to take anything more, and dashes into a new piece which she has picked up all alone, plays in seventeen kinds of time, and at the close she asks the teacher if it isn't perfectly lovely. The teacher says, grimly: "It might be if you would play D flat in the bass, as it is written, instead of natural." "O dear, how did you know I did that? I didn't notice it. Was that a real discord?"

"It is generally considered as such and called by that name."

"Well, you see music comes so easily to me, and I have such a natural taste for it, that I suppose I don't quite careful enough about those little things. I can play anything so easily, all I need is time," and then she goes chattering on, and a languid mother comes drooping in, wrapped in a fur-bordered velvet arrangement, to talk about her daughter's progress and ask if she isn't so musical, and desecrate on her exquisite touch and fine shade of tone.—New York Sun.

## TOO MUCH CONCERTO.

Hector Berlioz once wrote a fantastic story on the tragic consequences of the examination of eighteen female and thirteen male students of the piano class at the Paris Conservatoire. The piece selected for execution of the jury was Mendelssohn's concerto in G minor, which had thus to be executed thirty-one times in the course of the day. Erard lent one of his best pianos for the occasion—a piano which he intended to send to the forthcoming Universal Exhibition, a truly magnificent instrument, against which it could only be said that the key-board was a little hard, for which reason he lent it for the examinations, imagining that the thirty-one candidates and the concerto in G minor put together would effectually soften it in the course of the day. Well, the candidates played one after the other; the first, second and third thumped bravely; the fourth, however, found the keys not so hard as they had expected; ten or twelve others considered the piano excellent; the next complained even that the piano was too easy. Finally the twenty-ninth candidate, with tears in his eyes, affirmed that there was somebody inside the piano who worked the keys, so easy were they to the touch. But the thirtieth scoffed at him, and played his concerto in turn; oily, when he rose to go away, the piano spontaneously began the concerto all alone, and continued with ever-increasing fury and force, and in the midst of the general terror and confusion M. Erard was sent for to stop this runaway piano. But the piano paid no heed to its maker; it paid no heed to the holy water that was sprinkled upon the possessed key-board. Then the key-board was taken off and thrown into the court yard; but it still continued the concerto in G minor. The key-board was chopped to pieces with axes; but each individual note continued to sound over the pavement, playing fragments of the concerto. At last, in despair, a blacksmith was called in to carry off the fragments of this diabolical automaton and to cast them into his forge; and thus only could the piano be cured of the habit it had acquired of playing the concerto in G minor. This strange story will afford the reader an idea of the terrible ordeal through which the jury of the piano class must pass, and to console him for the absence of a detailed description of the scene.—Theo. Childs.



## THE M. T. N. A.

BEFORE next issue the thirteenth Annual Meeting of the Music Teachers' National Association will be a thing of the past. The next number of this Journal will not be issued until after the meeting. A full account of all the transactions will then be given. Philadelphia has the false reputation of being very hot during the summer. This reputation has only existed since the summer of the Centennial Exposition in 1876, which was one of the hottest summers known in the history of this city. People somehow got the idea that it was Philadelphia only that suffered with the heat, when the truth is the whole country that summer was unusually hot. We wish to state right here that we have found Philadelphia delightful in the summer. We have spent most of the last five summers here, and have experienced no great inconvenience from heat. We hope no one will remain away from the Convention from fear of discomfort from hot weather.

Everything is shaping itself for a delightful reunion. The orchestra is about ready to begin rehearsals. The official programmes are ready and can be had by addressing any of the officers of the Association, or any of the music houses of this city. The Academy of Music, where the meeting will be held, is one of the coolest halls in the city. It has a seating capacity of 3000, and contains numerous committee rooms and an excellent lobby. No finer place to hold the meeting could have been chosen. It is well to procure your tickets in advance. The active member's ticket will cost \$5.00, the associate member's ticket \$2.00. The five dollars are not the annual dues; after the first year the active members pay only \$2.00 annually. The difference between the active and associate, we understand, is in the power to vote, in all other respects they are the same. The names of the associate members are not printed in the annual report; nor are they entitled to a free copy of the same.

All information regarding railroad fares, membership, etc., can be had from H. S. Perkins, Secretary, 162 State street, Chicago, Ill. Richard Zeckwer, 1617 Spruce street, Philadelphia, is President of Executive Committee, who has charge of all local affairs.

We are anxious to see this Philadelphia meeting a complete success. We feel assured, from the array of brilliant talent which is to take part in the programme, that the officers of the Association have done all in their power to prepare a grand meeting for the delegates. What is now needed is a liberal attendance of the profession. Without the interest of the active teacher, the Association can accomplish but very little. It is the duty of every member of the profession who can possibly manage it to be here. Philadelphia is surrounded by large cities which should alone fill the hall with delegates. There is every reason to hope that the meeting will be one of the most enjoyable yet held.

## TO THE STOCKHOLDERS AND FRIENDS OF THE "MUSICAL ART" PUBLICATIONS:—

FOR some years past I have been actively engaged in the writing of musical works, principally on educational and theoretical subjects, but also on others, symphonic and operatic in character. It had been, and still is, my desire to publish a series of books—supplemented by musical composition—which should record a full course of instruction in the various branches of Musical Art, such as the Piano, the Voice, and Harmony.

About three years ago I wrote the words and music of an American opera, called "Newport," and circumstances have since then gradually, but irresistibly, shaped themselves to make a personal visit to England a necessity. I have been here, in London, over a year, and can speak in terms of highest praise of English hospitality. Eminently successful as a pianist, a composer of piano music and a song writer, I returned to remind the present Duke of Devonshire of my former introduction to the late Duke by Teresa, Countess Apponyi, and Alexander von Humboldt. His Grace thereupon placed his magnificent palace, Devonshire House, at my disposal to produce the music of my opera, "Newport," on the 9th of May, of this year. Supported by a limited, but very perfect chorus obtained from the Royal College and Academy of Music here, I had the good fortune of securing for the principal parts the friendly and valuable services of some of the most distinguished artists of the

Savoy Theatre (Gilbert & Sullivan's), with others well known on the stage and in the concert room. George Edwards, the influential and exceedingly popular manager of the Gaiety Theatre, most generously (almost without precedent, I think) gave me the use of his orchestra for the occasion. It was by no means an easy matter to stand before England's highest aristocracy and London's most exacting critics, in that historical mansion, Devonshire House, with an American opera, unknown and untried. To be brief, the success was complete, as was attested by the constant applause of an audience unaccustomed to the clapping of hands and the demanding of encores, and by the thirty-five or forty excellent criticisms that appeared in the London press within a fortnight after the performance.

I hope the stockholders and friends of "Musical Art" will see that I could not, and cannot for a time, personally attend to the business of my publications, and I am happy to be able to announce that my distinguished and enterprising friend Mr. Theodore Presser has taken the matter under his powerful wing. He is the sole agent and publisher of "Musical Art" publications until the entire business can be placed on a permanent basis when I return to America. All my books, instrumental and vocal compositions belonging to the Musical Art Publications can henceforth be obtained from the publisher of *THE ETUDE*, who, however, assumes no other responsibility for the present. Arrears of dividends, if any there shall prove to be, will be settled by me when I return, when I hope that I may also be able to complete the entire "Musical Art" books.

ROBERT GOLDBECK.  
16 Chepstow Place, W. London, Eng., May 22, '89.

## IOWA STATE TEACHERS' ASSOCIATION.

THE Iowa Music Teachers' State Association met at Mt. Pleasant, May 7th, 8th and 9th.

Of all months of the year this seems the most charming for a meeting of musical people. The attendance was good, and musically, financially and intellectually the meeting was a success. The Association had engaged Miss Neely Stevens for the entire session. This insured a rare treat from the start. Mr. Robertson, of Chicago, gave a most interesting talk on the Tonic Sol Fa Method. A number of the teachers of the State are using this method, and are pleased with its results. The concerts were the finest that have been given. The compositions brought forward at the composers' recital showed a marked improvement over those of the previous year. The subject of music in the public schools received much attention.

The Association adjourned to meet in Des Moines, in conjunction with the State Teachers' Association, in December.

Already the meeting promises much of interest, and we would urge every musician in Iowa to identify themselves with this organization, for it is one of which one may be proud to be a member.

The officers for the ensuing year are: Prof. A. Rommel, A. C. M., Mt. Pleasant; Miss Jennie M. Hoyt, of Mt. Vernon, Secretary and Treasurer; Mr. Bartleba, of Des Moines, Sec. Rowley, of Cedar Rapids, and Miss Kelsey, of Sioux City, Programme Committee.

Send your names to the Secretary, that you may be kept informed of the progress and movements of this organization.

LINA D. ROWLEY.

## NEW MUSIC RECEIVED.

J. H. ROGERS, Cleveland, Ohio.

Saladon Impromptu—Valse. Op. 59. C. Sternberg. 75 cents.

Hunting Song. Op. 4. No. 1.

Melody. Op. 4. No. 2.

Two easy compositions. G. W. Hunt. 40 cents each.

Scenes Mignonnes. By C. Sternberg:—

Valse. Op. 66. No. 1. 25 cts.

Toccata. Op. 66. No. 2. 35 cts.

In the Forge. Op. 66. No. 3. 40 cts.

Bonnie Ladies. Op. 66. No. 4. 35 cts.

Castagnette. Op. 66. No. 5. 50 cts.

Night Song. Op. 66. No. 6. 40 cts.

Passe-pied. Op. 68. C. Sternberg. 50 cts.

Chasseresse Esquise. Op. 67. C. Sternberg. 50 cts.

"Declaration," James Rogers ..... 35

"Fly, White Butterflies," James Rogers ..... 35

"In Harbor," J. H. Rogers ..... 40

"The Loreley," J. H. Rogers ..... 50

"Thou'rt Like Unto a Lovely Flower," W. G. Smith, 35

CLAYTON F. SUMMY, CHICAGO, ILL.

"Irish Love Song," J. B. Campbell ..... 35

From WM. ROHLFING & CO., Milwaukee.

1. "The Happy Little Wanderer." Hugo Kann, Op. 18. This is pretty, well written, easy words, for the pianoforte. It belongs in the second grade, and is a pleasing and instructive piece for teaching purposes.

2. "Fairest of the Fair." Gavotte, by Chr. Bach, Op. 116.

This a parlor piece of about the same grade of difficulty as the well-known "Secret Love," by Busch, and is of much the same pleasing and popular character.

3. "Bachelor's Button." Gavotte, by Jos. H. Chapke.

This is also a pleasing parlor piece, somewhat more difficult than those above mentioned, but not too hard for ordinary young players. It is well written and musician-like.

4. "Anita." Gavotte, No. 2. Emanuel Moor.

This piece is evidently the work of a well-trained musician. It is good and effective, and not difficult to play.

5. "Novellozza." By Benjamin Godard.

A very good parlor piece, of moderate difficulty, by a popular French composer. For teaching purposes it is a very good study in the staccato touch. It is well fingered by D. F. Stillman.

6. Polish Dance. X. Scharwenka, Op. 3, No. 1.

A new edition of this favorite piece, excellently fingered by D. F. Stillman.

7. Danae's Song (Night Song); from the romantic opera, "Zanoni," Act iv, Scene 8, By Anton Strelezki.

A sad, mournful, passionate song. Well written and singable.

## MUSIC TEACHERS' ASSOCIATIONS.

## NATIONAL.

President, W. F. HEATH, Fort Wayne, Ind.  
Secretary, H. S. PERKINS, 162 State St., Chicago.  
Annual Meeting, Philadelphia, July 2, 3, 4, 5, 1889.

## ALABAMA.

President, E. E. AYRES, Marion.  
Secretary, Mrs. J. A. OLIN, Montgomery.  
Annual Meeting,

## CALIFORNIA.

President, S. Freidenrich, 206 Post St., San Francisco.  
Annual Meeting, San Francisco.

## COLORADO.

President, Emil Winkler, 3 Tremont Block, Denver.  
Secretary, W. W. Packer, Denver  
Annual Meeting.

## ILLINOIS.

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Annual Meeting, Peoria.

## INDIANA.

President, W. F. Heath, Fort Wayne.  
Secretary, J. F. Kinsey, Lafayette.  
Annual Meeting, Lafayette, June 25, 26, 27, 1889.

## IOWA.

President, Herbert Oldham, Toledo.  
Sec-Treas., Miss L. D. Rowley, Cedar Rapids.  
Annual Meeting, Mt. Pleasant, May 7, 8, 9, 1889.

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Annual Meeting, Wichita.

## KENTUCKY.

President, Rudolph De Roode, Lexington.  
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Annual Meeting, June 26, 27, 28, 1889.

## MICHIGAN.

President, F. H. Pease, Ypsilanti.  
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Annual Meeting, Detroit, June 27, 28, 29, 1889.

## MINNESOTA.

Pres., Willard Patten, 511 Nicolett Ave., Minneapolis.  
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Annual Meeting,

## NEW YORK.

President, Chas. W. Landon, Claverack.  
Secretary,  
Annual Meeting, Hudson, June 25, 26, 27, 1889.

## OHIO.

President, Wilson G. Smith, 55 Euclid Ave., Cleveland.  
Cor. Secretary, J. H. Rogers, Cleveland.  
Annual Meeting, Cleveland, June 26, 27, 28, 1889.

## RHODE ISLAND.

President, Robert Bonner, 80 Williams St., Providence.  
Sec'y, H. C. Macdougall, 24 Summer St., Providence.  
Annual Meeting, Providence, November 15, 1889.

## TEXAS.

President, J. Alleine Brown, Chapell Hill.  
Secretary, Wm. Beaser, Austin.  
Annual Meeting,

## THE PLACE OF ARM MOTIONS IN ELEMENTARY PIANO PLAYING.

A STUDY, BY W. S. B. MATTHEWS.

As nearly as I can get at it, the theory of most conservatory teaching, and that of the greater number of private teachers who are not brilliant players, is that the arm has no office in playing saving that of supporting the hand and moving it from one part of the key-board to another: as the exigencies of the piece may happen to require. Fingers are expected to play melody tones and passage tones, and the hand, moving upon the wrist as a hinge, is to play octaves and repeated chords. Staccatos are made by raising the hand without contraction of the fingers. The fingers themselves are supposed to move upon the metacarpal joints like hammers, and the points of them have no motion of their own towards or away from the palm of the hand. In fact, in most well-taught finger work of the better class of schools, pains seem to have been taken to secure absolute impassivity of everything but the hammer motion of the *fingers* in melodies and finger passages, and a similar hammer-like movement of the *hand* in octaves and chords. It cannot be denied that when a sufficient number of exercises have been practiced in this way there results a pretty finger motion and a neat little hand motion, which from a pedagogic point of view are thoroughly admirable. This pretty finger work, however, is subject to certain drawbacks upon the artistic side. For, while it looks pretty, it is incapable of producing artistic effects. Neither melody of the lyric quality nor decided accentuation can be produced by it; and in all pieces requiring breadth and earnestness it fails utterly. Moreover, after pupils have practiced études in this way for a long time, varied only by the use of pieces requiring little passion or imagination, they lose the power of playing with expression. The entire work becomes more and more mechanical, small and tinkling. It was long impossible for me to ascertain exactly where the mechanical defect of this playing lay, since everything in it seemed to be done so very properly.

I long ago discovered that pupils trained in the exercises of Mason's technics were free from it, although my own pupils rarely, or perhaps never, obtained the perfection of these conservatory pupils in mere finger work—a fault of my own, not of Mason's. I found also that the study of Schumann tended to add power and decision to the playing.

More recently, however, in part through conference with my friend Prof. Cady, I have come to the conclusion that the arm plays a more important part in artistic interpretation even, than is commonly supposed, and that not even Bach and Mozart can be interpreted without calling upon the arm for assistance not contemplated in the course of study commonly regarded in conservatory circles as official.

I may add in passing, that in using the term conservatory in this sense I do not intend disrespect. It is merely true that general tendencies of certain ideas of technical development are seen more clearly in conservatory teaching than in the better class of private teaching. And this for the reason that in a conservatory most of the actual work has to be done by young or comparatively inexperienced teachers, for whom strict rules have to be laid out, and who are allowed to make few deviations from the course prescribed for the school. In private teaching the teacher promptly corrects every weak spot in his work as soon as he becomes conscious of it; this will depend upon the frequency and publicity of his exhibitions, for there is nothing to make a teacher realize the weak points of his work as seeing it tried upon a stage where his competitors have the chance of inspecting it. When this moment comes, he feels much as average persons will feel when the everlasting books are open and the recording angel begins to scrutinize their deeds in the light of the eternal world. Things in themselves innocent appear injudicious, and the little sins of omission take on consequences undreamed of before.

It is also seen in the article upon the use of studies, in my second volume of "How to Understand Music,"

that Mr. Sherwood has very decided ideas concerning the use of the arm, and Mr. Cady would go so far as to begin with the arm motions before anything whatever is done with fingers. I have found, moreover, in the cases of pupils coming to me to learn how to play with intelligence, expression and effect, after graduating at conservatories, that I have been able to modify their work rapidly just in proportion to the clearness with which I could define the proper places to introduce the new touches, with which of course I have had to provide them at the outset. What, then, is the true doctrine of the arm in piano teaching?

But first a few words of definition. By *finger touch* I mean any touch produced by the action of the fingers, as fingers moving upon their own joints. The points may also move inwards towards the palm of the hand, or they may not move at all. Everything that can be done by the finger is some kind of finger touch.

By *hand-touch* I mean any touch that is wholly or in part produced by the hammer movement of the hand upon the hinge at the wrist. The fingers may or may not participate in the sense of adding motions of their own. In teaching it is desirable to distinguish these radical touches completely, although in the production of artistic effects they are often, perhaps almost always, intermingled.

By *arm touch* I mean a touch in which the weight or force of the arm as such is concerned in producing the tones. This may be by a fall of the forearm from the elbow, as in Rosenthal's case, or by allowing the weight of the arm from the shoulder to fall upon the keys, as Sherwood, Mme. Carrière, Maas, and nearly all virtuosos now do in many effects. The arm touch, again, will be heavier or lighter according to the height that the arm is raised previous to the touch, in other words, according to the height from which the arm falls. Moreover, the arm touch will be changed in the character of tone produced by it according to the manner in which the fingers participate in it, and according to the extent of rebound afterwards. For example, if the arm be raised say six inches above the keys preparatory to falling, the tone is much stronger than when it is only raised an inch or half an inch. The latter touch is a very important one, and is generally used by artists for soft melodic effects in chord passages, such as the second phrase in the Heller study in G major, No. 4 of opus 47, or No. 8 of my first book of phrasing. The chord intermezzo in the Chopin nocturne, opus 37, No. 1, in G minor is played in this way, the pedal being used with each chord. Again, if the arm be raised high, six or eight inches, and allowed to fall with abandon, the fingers being violently shut, as in closing the hand, at the moment of touching the keys, the uppermost tone brought out somewhat, and the arm rebounding upwards to a height of ten inches or more above the keys after the touch is made, or at the completion of the touch, we have about the strongest effect of which the player is capable, an extremely brilliant effect, alike useful to the amateur who wishes to produce volume with as little expenditure of nerves and muscle as possible, and to the professional, to whom this touch affords the means of the brilliant effects of the march tempo, for instance, in the Schumann fantasia in C. All of the touches I have mentioned are commonly used by virtuosos, but they are not generally recognized in instruction books. All of these arm motions are involved in the proper performance of Mason's technics, especially of his two finger exercises in the different forms, but there are no other elementary exercises that I know of which demand them.

The question which piano teaching has to master, then, is the extent to which the arm should enter into the production of tone, and the time and manner of securing its cooperation most easily, and with the most advantage to the ultimate success of the study.

Upon this subject I have not as yet an opinion to express, beyond the general position that arm motions and uses ought to be taught very early in the study. As already said, if we follow Mason's system we will have arm touches by implication as soon as the arpeggios are introduced with one hand up and the other hand down, and the elastic touch of the two finger exercises. Arm

cooperation of an effective kind, also, is required in the proper execution of scales in velocity, according to Mason's system, for the crescendo is the essential feature of this motion, and the crescendo results from allowing an increasing weight of arm to come upon the keys.

Perhaps the most difficult thing to secure in piano teaching is a perfectly easy arm and loose wrist in connection with a clinging legato, with cantabile quality of tone, produced by finger touches, as required, for instance, in the Chopin nocturne in E flat. Pupils taught according to the systems mentioned at the beginning of his paper never have this cantabile quality of tone, and are, therefore, unable to play a nocturne or cantabile of any kind in such manner as to make it effective in a large room. A part of their inability, very likely, may be mental, for the attitude of mind has much to do, I might say everything to do, with piano playing; but there is at least a mechanical correlative of the mental state, and that is an ineffective finger touch, producing a merely negative tone-quality, entirely devoid of emotionality.

My present position upon this question is that arm motions, and especially a loose condition of arm from the shoulder down to and including the wrist, must be taught at the beginning, and reverted to frequently, just as often, in fact, as there is the slightest reason to think that the effort to use the finger forcibly has induced a sympathetic contraction at the wrist. This latter condition is very common. It can generally be recognized by the eye, the tendency of the wrist to be carried higher and higher, and a general immobility of arm. When there is a sense of fatigue at the wrist in finger playing, contraction at the wrist is the source. Just as soon as the player can "let go" completely at the wrist, the sense of fatigue there will disappear. So, also, the sense of fatigue or pain in the back of the hand in finger playing is an indication of nervous contraction. There is no muscular work of any consequence done in the hand during finger playing. The muscular operations take place in the upper part of the forearm, and it is there if anywhere that fatigue ought to be felt.

When a rigid wrist has become a habit, perhaps Mr. Hyllested's way of securing finger work is as handy a means as any. He puts the wrist low, below the level of the keys, places the fingers flat upon the keys, and causes them to be raised as high as possible before touching. This method of practice, slowly carried out, results in strengthening the finger touch in a short time. He permits a certain movement of arm in connection with every touch. This I regard as a mistake, for the reason that it is liable to induce a habit of intermixing arm motions with finger motions, and vitiating the pure finger touch. It may be well to carry the wrist low for two measures and high for two measures as an expedient to render the wrist independent of finger motions. But even this can easily be overdone, and soon result in exaggerated and meaningless raisings and lowerings of wrist, harmful rather than helpful.

The old direction to raise the fingers high preparatory to touching the keys, is useful in forming a good finger touch, but there are many effects for which raising is a bad preparation. In scale playing, except when speed is aimed at, raising the fingers is a good practice, and care must be taken to raise the finger after the touch is completed, just as carefully as one raises it preparatory to touching.

After all I do not know as I have said anything here more than Frederick Wieck said long ago, namely, that a loose wrist is the indispensable condition of producing a pure singing quality of tone.

—Any one who has heard and studied a great deal that is good, ought to need no teacher to spur him on. The student should always bear in mind the greatest models, and emulate them, playing a great deal with accompaniment; he should become more and more familiar with masterpieces, and enter earnestly into a sense of their beauties; then the gradual development the pupil attains will place him above the common run of amateurs.—Mozschles.

Contact with the great may not make us great, but it makes us greater than we are.

## THE PHILOSOPHY OF THE BEAUTIFUL.

BY KARL MERTZ, MUS. D.

WHEN I appear before you as the advocate of the Beautiful and of aesthetic culture, I am not unmindful of the fact that this subject has of late years suffered in popular estimation through the efforts of that apostle of aestheticism, Oscar Wilde. But say what we will about him, we must give him credit for this virtue, that the end which he aimed at was a good one. Had he been a manly man, had he dressed like sensible people, had he cut his hair short—for in these days long-haired men and short-haired women are, as a rule, looked upon somewhat with suspicion—he would, no doubt, have spoken to more willing ears. As it is, his influence seems to have spent itself in one direction mainly. Instead of planting sunflowers in the rear of our garden patches, and giving the seeds to the chickens as feed, we now plant them in the front yard, and many maidens wear the big yellow flowers in their belts.

I therefore invite your attention to the question, What is the Beautiful? without promising, however, that I will answer it, and for the simple reason that the Beautiful, being concentrated in God, is infinite and cannot be fully understood by the finite mind.

Wieland said, "The Beautiful can only be felt, but cannot be expressed." Nevertheless, throughout all ages men have endeavored to do what Wieland said could not be done. The greatest minds of all ages have busied themselves speculating about the Beautiful, yet very few among the philosophers that have written on this subject have advanced new theories.

It is at any time difficult to give a correct definition of an abstract term, and this difficulty makes itself felt in a special manner when attempting to say in words what the term Beautiful means. Writers have said that all things which are pleasing to the eye and to the ear are beautiful, but, for the most part, the expression is too vague, for not all things that please the eye and the ear are necessarily beautiful. Let me illustrate. I have heard hungry German students go into ecstasy over the beauty of sausage! No matter how pleasing a sight it may be when nicely browned, it is after all a very prosaic sort of an object, and it is very difficult to see beauty in everything calculated to satisfy his cravings. I have heard men sing praises of their meerschaums, and no doubt they were things of beauty in their sight; to others they were mere loud-smelling objects. I have heard ladies go into ecstasy over what they called a bonnet. Who doubts the fact that to them it was a thing of beauty? To men it was an object of ridicule. I have heard ladies speak with rapture of the lover's language, as it was whispered into their ears when proposing. I doubt not the words of my fair friends, but while love's language is beautiful to them, to disinterested persons it sounds absurd and far-fetched, and often deserves to be denounced as a pack of exaggerations.

When speaking of things that are pleasing to the eye and the ear, the question arises: Whose eyes and ears are pleased? And then comes the second question: Whose eyes and ears are to be regarded as the standard for all others? Human eyes do not see alike, nor do human ears hear alike. They are mere agencies that lead impressions to the brain, and in this operation they are often very defective and delusive. But granted we all were to see and hear alike, are our minds not so constituted that they differ widely in their operations, in their power of receiving and assimilating impressions? But granted all minds were alike gifted in this respect, would we not still discover a vast diversity in our emotions and in the training produced by early impressions and surroundings? But even, when we felt alike and enjoyed the same opportunities for culture, men would still differ in the operations of their imaginations, for this gives a thousand colorings to objects and situations, to thoughts and sentiments, and these colorings must be peculiar to the individual. The true human standard lies in the recognition of the best minds, a recognition which must endure for all ages; for that which is really beautiful cannot become ugly, no matter how tastes may change and how far art may progress. The art works of the ancient Grecians are beautiful to-day; indeed I am inclined to believe that they are better qualified to appreciate their beauty than were the Greek people themselves. Palestina lived centuries ago, Bach and Handel were born two hundred years ago, and although there is an almost immeasurable distance between these men and Wagner, their works are still considered beautiful.

When I speak of a true human standard concerning the Beautiful, I mean one which is infallibly sure intuitively, neonely to perceive and appreciate that which is beautiful in art. Least of all, is there to be found a tribunal which is qualified to comprehend fully the essence of the Beautiful, and to lay down inflexible laws for the artist. When men measure the depth of the sea, they sink lines with lead attached to them. So, says a writer, our intellects fathom the depths of the arts and literature. But what a difference there is in the length of the mental

strings! All human beings no doubt derive more or less pleasure from the Beautiful, indeed the power of enjoying it is inborn; it is a gift of God; it is an evidence of our divine nature. But, for all that, we differ widely in the degree of our enjoyment of the Beautiful. Some have strings only a few inches long, while others have only chips attached to them, which cannot sink. Yet persons of this class are most ready in the expression of their feelings, they are the most hasty and the severest critics. No matter how long the lines may be, it must be accepted as a truism that none have as yet reached the bottom of the art sea, and no matter how far we shall progress, none will ever reach it. None can see the All-Beautiful, none can conceive of it; and for this reason there can be no positive human standard either for the eye or the ear, nor for the brain, the emotions or the imagination. Art is unlimited, and it is as free as it is unlimited. The human race is progressive, and I conceive it to be our great mission ever to progress toward the perfectly Beautiful which is concentrated in the Deity.

The definition, therefore, is that which is pleasing to the eye and the ear is or constitutes the Beautiful, is not a good one. The same is true of Webster's definition. He says the Beautiful is an assemblage of graces or of properties which please the eye and the ear, or the senses of the mind, and are simply put by the side of the diversity of human tastes and styles of beauty as admired by different nations as well as by individuals. Allow me to quote Voltaire, whose opinion I simply give in connection with this subject, not because I endorse either his religious or social views. Said he: "It is the road, a yellow throat, two blue eyes and a big mouth is an object of beauty; to the Hottentot it is a black skin, thick lips and a flat nose." What a distance from such an ideal of the beautiful to that represented by an Apollo Belvedere or a Venus de Medici. Again, look at the cleverness of the decadent writers from a French larp, and how far above them stand those who admire Beethoven's symphonies, Handel's oratorios, etc. We will therefore accept it as a fact that the term Beautiful can be defined no more than we can define the sensation of seeing, hearing, or feeling. Beauty," says a writer, "is a sense of the soul, and everything that touches this sense is beautiful." Indefinite as this is, it is far better than either of the other definitions I have quoted. In order to excite this sense God has made this world beautiful, and he has given us this sense evidently meaning thereby that we shall cultivate it and that it shall be made one of the avenues which shall lead us to Him, who is the All-Beautiful.

The Beautiful was a favorite subject of speculation among the ancient Grecians. Though they had no correct idea of God, they nevertheless sought in the Deity for the source of the Beautiful. Thales, who lived toward the close of the sixth century, B. C., one of the seven wise men, and by many considered the first who speculated on the constitution of the universe, said that "the Cosmos, as the art-work of the gods, is the Beautiful." In other words, that the Beautiful as concentrated in the Deity is expressed and reflected in the creation. This is the foundation-stone upon which rest all ancient as well as modern speculations on this subject. Pythagoras, who lived 570, B. C., and who is called the founder of what is known as the Italic School of Philosophy, teaches that as God Himself is the All-Good, the Harmony of liberty and necessity, so are all His works impressed with the principles of Harmony. Nature has her contrasts, but these are blended in harmony. This unity in multiplicity, this harmony in contrasts, Pythagoras defines to be the Beautiful. His teachings are also based upon the idea that in the Deity we find the source of the Beautiful in its perfectness.

Heraclitus assumes a similar theory. He said that the world consists of contrasts, but that the Deity brings harmony out of these contrasts. This harmony, he teaches, is also found in the arts. There is contrast but also unity in the colors of a painting; there are high and low, long and short tones in music, yet all make sweet melody.

An American writer said that "Plato was the first who speculated about the Beautiful." This, as I have already shown, is an error. Plato's name is, however, closely connected with this subject. While he said much that is interesting, we must bear in mind these two facts: 1st. He never gave a system of his own. 2d. He never separated the Beautiful from the Good. The sum and substance of what he has said, may be expressed in these words: The foundation of the Beautiful is a reasonable order or arrangement through the senses; that is, symmetry in form, harmony in sound, the principles of which are certain as the laws of logic, mathematics and morals, all equally necessary products of the Eternal Intellect, whom we call God. Thus Plato, like his predecessors, ascribed the Beautiful to that source of all force, life and beauty, the universe, the sum of whose exalted attributes he calls "to Agathon," the Good. Plato refers to this subject in detached sentences, and it would be difficult to formulate a complete system out of his discourses. He distinctly says that "God is the source of the All-Wise, the All-Good and the All-Beautiful." Of these three ideas Plato regards the All-Good as the highest, for it approaches nearest to the Deity. Out of this

spring the other two ideas, those of the All-Wise and the All-Beautiful. The boundary line between these two, he claims, is difficult to draw; for the Good plays over into the Beautiful, so that persons are often misled. Everything good, true and beautiful has its foundation in harmony. Virtue is the health and beauty of the soul, vice is sickness and deformity. Plato makes distinctions in the grades of beauty. First, he regards the beauty of the body; second, the beauty of the soul; and third, the beauty of wisdom and knowledge; fourth, the beauty of the Divine idea. Everything earthly, he teaches, is in so far beautiful, as it partakes of the beauty of God. He who has the most perfect body and the purest soul is, according to Plato, the best representative of the Beautiful. The objects of the Beautiful are of two kinds, and are only the Beautiful, therefore, be it represented in colors, in tones or in words, is productive of pleasant sensations and an agreeable state of satisfaction. This he explains through the theory of pre-existence, according to which every soul had, before its birth, while it was yet with God, also God-like ideas of the Beautiful. Hence, when the soul sees anything beautiful, it is instantly affected by it, for it is suddenly seized by the recollection of its original home, for every earthly beauty is but a reflection of heavenly beauty. Thus Plato tries to explain why we are so easily and so powerfully moved and so often find joy when hearing beautiful music or when reading grand poetry, and why they so often make us sad; for they produce in us a longing for our former home of joy or a state of perfect bliss. In other words, art makes us homesick for Heaven, our real abiding-place.

Aristotle thought that the Beautiful was connected with the good and the true, and that its main characteristics are order and limit. According to his theory the Beautiful consists of definite quality and quantity, of correct arrangement and perfect symmetry of parts. Hence, neither a very small nor a very large animal, according to Aristotle, can be beautiful. Small things are only pretty and well proportioned. The idea that the Beautiful calls forth love, was so self-evident to him, that when he was asked for an explanation, he said that this was the question of a blind man.

Aristotle's theories were for several centuries accepted as the only correct ones, here and there only an idea from Plato and Pythagoras was mixed in with them. The only philosopher after Aristotle who wrote with authority and originality on this subject was Plotinus, who lived 250 A. C. He was the most important philosopher of the new Platonism, and his teachings were the main basis upon Plato's theories. "Usually," says he, "we imagine the Beautiful to be something recognizable through the aid of the eye or the ear, but does not the Beautiful exist more in the spiritual than in the bodily? Is there not beauty in noble deeds, and in virtues? What is the source of this beauty? Is it the fact that symmetry is beautiful; but according to this idea only the complicated things can be beautiful. Hence, sunlight, lightning and the ocean cannot be beautiful. "This theory, therefore," so he argues, "is not correct, while we know that sunlight, lightning and the sea are beautiful in themselves." Our soul," he further says, "is a part of the higher and better world; and when we behold anything relating to it, we are happy." This is, as you will observe, a revival of Plato's theory of pre-existence.

Says Plotinus, a thing can only be in so far beautiful as it is related to eternal things, in so far as it is connected with divine beauty. Our soul compares its inward idea of the Beautiful with the beauty of the things seen, and if they harmonize, a thing is beautiful. This is in substance the same theory with which we started out, namely, that that which pleases the eye and the ear is beautiful. The falsity of this theory has been shown and I will not, therefore, stop here to repeat my words. But there is a conclusion I will draw from it, namely this, that while tastes and intellects differ, while we have no general standard by which to measure the Beautiful, it may safely be accepted as a fact that every soul has its own standard of beauty. It is, therefore, perfectly proper for a person to say, I consider this object beautiful, while it might be presumptuous to say, it is beautiful. When finding, therefore, an object of beauty which fills our souls and dwells upon all our admiration, we may say that we have found our ideal of the Beautiful, but we have no right to say that we have found the ideal.

As long as the soul is imprisoned in the body, mixed with clay, says the philosopher, it cannot be beautiful. When the soul, however, is freed from this tabernacle it rays forth its beauty. The soul that through eternity becomes better and purer, says our ancient writer, more like its divine source. Hence it becomes more Godlike, for God is the source of all that which is beautiful. All those that seek the Deity are beautiful. Blessed are those that hear and see His beauty; see His beauty, and see His power and see His love. We love the beautiful, furthermore says the philosopher, as something that reminds us of our former existence, and he continues by urging his readers to cleanse their eyes, so that they may see the Spirit-World, for we shall never see the Beautiful until we have seen the All-Beautiful." Of

Plotinus regards the Beautiful as something immaterial. Symmetry and proportion are to him the founda-



tion of the Beautiful, but not beauty itself. The Beautiful is that which we perceive in the symmetric and well proportioned. In order to make clear his idea he draws a comparison between a face of a live person and that of one who is dead. The symmetry, he claims, is the same in both, yet there is a beauty in the live face which does not exist in that which is dead. This comparison is penetrable from the fact that there is no beauty in a dead face, unless means have been used to keep it in a condition resembling the live face. If a person dies, the muscles relax, the chin drops, the eyes stare, etc.

Plotinus says further that beauty is spiritual, not material. True divine beauty never appears upon earth. Yes, it is according to his ideas sacrilegious to suppose that divine beauty ever descends upon earth to dwell in vile clay, in filthy, sordid places, where it would ever be marred and soiled. As Christianity teaches that the divine beauty has dwelt in this "sickly, filthy human body." "Let him," says he, "who would speak slightly of art, bear in mind this fact, that nature is but an imitation of the divine idea, and that in order to make nature appear more perfect the artist draws upon the resources of his own mind." Yes, the philosopher goes so far as to claim that art is far more perfect than nature, but being without life and therefore soulless, it cannot be perfect.

I have already said that the heathen philosophers have advanced the theory that the Beautiful is found perfect only in the Deity. Modern learning has added nothing to this. To the contrary, some writers who enjoyed the light of Christianity endeavored to fix the ideal of the Beautiful far lower than did the Grecian writers already quoted. It was not natural that the ideas of the Beautiful as taught by them should be perpetuated by the church fathers, who were good Greek scholars. The claim, therefore, on their part, that all beauty is divine in its origin, and that all created things are beautiful because their Creator is such, is simply a reiteration of the ancient Greek philosophy, and when they further say that God, the Father of all spirits, endows men with the powers of imagination and ideals of beauty, they are not far, if any, in advance of these ancient Grecian teachers.

(Conclusion next issue.)

## MUSICAL ITEMS.

[All matter intended for this Department should be addressed to Mrs. HELEN D. TREMPER, Box 2920, New York City.]

### ROME.

MME. ALBANI returned to Europe on May 11th.

MME. FANNIE BLOMFIELD played at Omaha May 2d.

CONSTANTIN STERNBERG made a tour of the cities of Ohio during the early part of May.

SAINT-SAENS' "Noel" was sung at the Gounod Choral Society's final concert at New York.

DR. VON BÜLOW will return to this country next season and give a number of orchestral concerts as well as piano recitals.

MISS AMY FAX, the concert pianiste, has been making a concert tour through Ohio, and also visited Washington, Baltimore and Louisville, Ky.

MISS SYBIL SANDERSON, of California, made a brilliant debut at the Paris Opera in May. She appeared in Massenet's new opera, "Esclarmouffe."

MR. ARBEY will, it is said, bring 150 persons from Europe in the troupe that is to support Mme. Patti in her tour through this country next winter.

ADOLF NEUENDORFF will conduct the summer popular concerts at Boston Music Hall, beginning June 1st. The orchestra is that of the Symphony organization.

THE New York College of Music, Alexander Lambert, director, closed its winter's series of concerts on May 26th, when the annual commencement was held.

BUFFALO is to have nightly orchestral concerts from June 15th to September 15th. Bour, the oboe, and Rucquoi, the flute of the Thomas Orchestra, have been engaged.

THE Iowa M. T. A. held its fourth annual meeting on May 7th, 8th and 9th. The essays treated of "The Organ," "Sound," and "Why Should Music be Taught in Public Schools?"

THE Chicago Auditorium will be opened next December. Mme. Patti will then appear in two operas in which she has not been heard in this country, "Lakme" and Gounod's "Romeo and Juliet."

MME. CAPRANI will visit Europe this summer, after having taken part in the examinations of the National College of Musicians and the M. T. N. A.'s Convention, to be held at Philadelphia the first days of July.

MR. AND MRS. GEORGE HENSCHKE were the vocalists at the Boston Symphony concert given in Buffalo, N. Y., on May 2d. Mr. C. M. Loeffler, played the Bruch Fantasia for violin. Beethoven's "Eroica" was also on the programme.

THE Palestine Choir of New York, Mr. Caryl Florio, conductor, produced Palestine's celebrated "Missa Papae Marcelli," and one of Bach's motets, "Now is Christ Risen," at its recent concert. The Beethoven String Quartet assisted.

CORRAD ANSONONI, Emil Liebling, Calixa Lavallée and Mrs. Dory Petersen-Burneisher are some of the pianists who will appear at the O. M. T. A., held in Cleveland, June 26th-28th. Among the readers of essays are Johann Beck, Karl Merz and Franz X. Arens.

HANS VON BÜLOW's farewell concert took place in New York on May 24. The concert conductor led Brahms' Tragic Overture; Haydn's Symphony in B flat; overture to "Struensee," Meyerbeer; "Eroica" Symphony, Beethoven, and overture to "Die Meistersinger," Wagner.

MR. J. S. VAN CLEVE, of Cincinnati, well known through his musical writings, is doing good practical work as a teacher of Perotti and Verdi in that city. At a recent musicale he was also heard in Beethoven's Sonata, Op. 110; Chopin, Etude, Op. 25, No. 7, and Liszt Rhapsodie, No. 12.

THE Petersburg, Va., Music Festival took place from May 21st to 24th, inclusive. Carl Zerrahn was the conductor. Among the performers were Miss Gertrude Edmunds, conductor of the Gounod, Verdi and Haydn's "Creation" and Gounod's "Redemption" were included in the works performed.

PITTSBURGH has just had its first May festival, under Anton Seidl's direction, at which a chorus of 600 and an orchestra of 100 participated. Among the soloists were Lilli Lehmann, Terese Herbert-Werster, Adelaide Auger Olske, Juliette Perotti and Emil Fischer. Saens' "The Deluge," Carl Ritter's "Te Deum," and Beethoven's Ninth Symphony were given.

THE "EUTERPEAN CLUB," consisting of twenty-four ladies of Chicago, Ill., has been organized, and gave its first entertainment on May 14th. Miss Ida L. Morse performed the "Magic Fire Scene," Wagner-Brassini, and the Euterpean Quartette sang Good Night Song, from "Ruth," Butterfield, Miss Georgiella Lay is the President, and the object of the Club is the encouragement of its members in their musical studies.

MR. H. E. KREHBIEL's "Review of the New York Musical Season," fourth volume, contains a record of all the musical events in that city between September, '88, and May, '89. It discusses new compositions, reviews the accomplishments of opera house and concert hall, and offers essays on important musical questions. A new feature of the "Review" consists in an appendix, showing the doings of the chief cities of the United States and Canada in the field of choral music. Its price is \$1.50.

EDWARD BAXTER PERRY is at present arranging his concert and recital tour for the coming fall. He will leave Boston the 10th of September, and he will be in the middle of December. His route will be as follows: New York, Pennsylvania, Ohio, Michigan, Wisconsin, Minnesota, Nebraska, Kansas, Missouri, Illinois, Kentucky, Tennessee, Georgia, and Alabama. Any party on his direct route desiring lecture recitals at the time specified, may take advantage of the special terms offered by Mr. Perry for these fall tours, and will be charged no travelling expenses. Address Mr. Perry at 179 Tremont street, Boston.

THE thirteenth annual meeting of the M. T. N. A. will be held at the Academy of Music, Philadelphia, July 2d, 3d, 4th and 5th. The reception and banquet will take place on Tuesday, July 2d. Wednesday's exercises include a chamber concert by Misses Lucie B. Mawson and Louise Veling, pianists, of New York, and Mr. William Courtney, the tenor. Also, essays on "National Associations and Their Duties," by Mr. Ed. Chatfield; on "Teaching and Teaching Reforms," and on the "Piano," by A. R. Parsons, of New York. They close with an organ concert by D. D. Wood, of Philadelphia, J. F. Donahoe, of Boston, and A. A. Stanley, Ann Arbor. The essays on Thursday, July 4th, will be on "Vocal Music" and "Chorus," Wm. Courtney, and on "Theory," Dr. H. A. Clarke, of Philadelphia. A chamber concert will be given by Henry G. Andrews and Armin W. Doerner, both of Cincinnati, pianists, and Miss Mary Buckley, contralto, and Mr. Jacob Benzing, basso. At the orchestral concert of American compositions on this day, the executants will be Misses Neely Stevens and Josephine Le Clair, and Mr. Gustav Hille, violinist. The composers represented at the convention will be: Ad. M. Foerster, J. W. Beck, Walter Pitzel, Hermann Mohr, Richard Burneisher, Ernest R. Kroeger and Tom Jones. On Friday, July 5th, there will be another concert of American compositions; among the executants mention is made of August H. Hest. An essay will be read on "Public Schools," by O. B. Brown, of Malden, Mass. Two chamber concerts will occur on this day in which Misses Emma C. Hahr and Adele Lening, and Mme. Dory Burneisher, Petersen, pianists, and Miss Helen J. Boice and Mr. S. Kronberg, vocalists, will participate.

## FOREIGN.

DE PACHEMAN is giving Chopin recitals in London, Eng.

MME. HASTRETER sang in Gluck's "Orphans" at Paris.

VERDI's "Otello" created a profound impression at Moscow.

PADEWESKI, a Russian pianist, is at present very popular in Paris.

GRIO has been giving piano recitals and concerts of his own works at Paris.

GOVONDI's "Romeo and Juliet" will be given in London, with Mme. Melba-Armstrong as Juliette.

FRANZ RUMMEL has been decorated with the Knight's Cross of the Wasa Order, by the King of Sweden.

MME. SCHUMANN has promised to aid Frederick Niecks in his life of Robert Schumann, now in preparation.

We are promised a visit next year from Sarasate and Otto Hegner, who will make a tour of the United States.

DOMIZETTI's "Torquato Tasso," an opera that has not been heard for twenty-five years, is to be revived at Turin.

ARTHUR FRIEDHEIM has been concertizing in Russia. He played at a concert at St. Petersburg under Rubinstein's direction.

MME. WAGNER has found a new young tenor for the rôles of "Walther" and "Parsifal" this season. Gruning is his name.

CARL ROSA, the well-known violinist and musical director, died in Paris, April 30th. He was born in Hamburg, March 22d, 1843.

ABRAHAM, the celebrated cornetist and orchestral conductor, died in Paris, aged 64 years. He was a Professor at the Conservatoire for the last twenty-two years.

FRANCE can boast of three lady composers. They are Mme. Augusta Holmes, Mme. de Grandval, a pupil of Saint-Saens, and Mlle. Chaminade, a sister of Mme. Moszkowski's.

A MANUSCRIPT sonata for violin and harp, by Spohr, was recently played by Misses Marianne and Clara Eissler at London. It was presented to these artists by the composer's niece.

A MEMORIAL tablet has been affixed to the house No. 1, Piazza Roma, at Cremona, where Antonio Stradivarius constructed his famous violins, and where he died on December 18th, 1737.

At the last Vienna Philharmonic concert, the pianist, Joseph Labor played one movement (the only portion known) from an unknown concerto by Beethoven. The work pleased both the critics and the audience.

JOACHIM's jubilee gift from his English admirers was the "red" Stradivarius violin and a Tourte bow that had once belonged to the famous Moravian musician, Klesewetter. The violin was purchased for 1200 guineas, the bow for fifty. Joachim now possesses three Stradivari.

EUROPEAN papers concur in reporting that Eugen d'Albert has just received an offer of 200,000 marks, or \$50,000, and all expenses paid for two persons, for a professional tour of America next season. They also state that he declined the engagement, preferring to complete his opera.

## AMERICAN COLLEGE OF MUSICIANS.

THROUGH the courtesy of the Council of the University of New York, the annual examinations of the A. C. M. will be held this year at the University, University Place, New York City. The Theoretic Examination will take place on Friday and Saturday, June 28th and 29th. There will be two sessions daily, from 9.30 a.m. to 12.30, and from 3 to 6 p.m. Nine hours will be allowed for the papers in Musical Theory, embracing Harmony, Counterpoint, Form, Acoustics, Terminology and History, and three hours for the special paper in connection with the instrumental and vocal examinations. The Demonstrative Examinations in the various departments will commence on Monday, July 1st, at 9.30 a.m., and will continue until all the candidates are examined. The Organ Examination will be held at Grace Church, corner of Broadway and Tenth St.

The annual meeting of the College for the election of officers, etc., will be held at the University on Monday, July 1st, at 8 p.m.

Full information concerning the examinations, and copies of the new edition of the Prospectus, can be obtained of the Secretary and Treasurer, Robert Bonner, 60 William St., Providence, R. I.

## OSCAR RAIF'S METHOD.

The Berlin teacher of piano-forte playing, Herr Oscar Raif, has so many things original in his method of instruction that it occurs to me that possibly some of his ways and means in reaching results may be of interest to the readers of the ETUDE. Here in the city which probably alone all others, for these last years, has become a centre for musical students, and where there is such a bevy of renowned masters—Kullak, Scharenwaks, Klindworth, Moszkowsky, Deppe, Dryschek, Rudorff, and Barth, to be joined soon by the great Dresden master, Nicodé—it is interesting to learn that Herr Oscar Raif stands on a platform quite apart and of his own making, and although he is the subject of much criticism—much of it adverse—it is noticeable that his method is steadily coming into more notice, and growing in favor, especially among our own countrymen who are here studying.

Herr Raif, in his fifteen years of active teaching, has expended much careful thought on methods past and present, and by degrees has been cutting himself away from the old habits of thought as regards piano playing, until now, as we examine his teaching, we find little in it similar to the instruction of twenty-five years ago.

He divides first a student's work into three distinct parts, and each of these parts he thinks should be kept constantly going, with no intermission. First, the groundwork of technique; second, the study of expression; and, last, the reading and thorough knowledge of the musical literature of the best masters. In each of these departments he has introduced so many new ideas that it seems worth every student's while to at least contemplate them.

Commencing with his *method of technique*, which is the object of this paper, his aim first and foremost has been condensation, that is, that if possible the worst difficulties of piano-forte playing should be compressed, that the whole may be practiced *daily*. This is his great point—believing, as he does, that the work of the past has been all too much spread out. He calls his technique the "pocket technique," and claims that in this condensation he has included all the real barriers in the way of piano execution, and he insists that by its simplicity and shortness, thus enabling a student to go through the whole *daily*, much more can be accomplished than by working a month at one form of technique, as contained, perhaps, in an étude, and then leaving it for another while the first is lost.

In this endeavor he has divided the technical work into three main parts, precisely in the manner adopted by Dr. William Mason in his valuable work on "Technics"—including, first, finger exercise; secondly, scale practice; and, thirdly, arpeggios. But, notwithstanding the similarity of arrangement, the treatment differs in some respects widely.

The whole of his finger technique is the following, which however, he designs to be practiced in all the keys:—

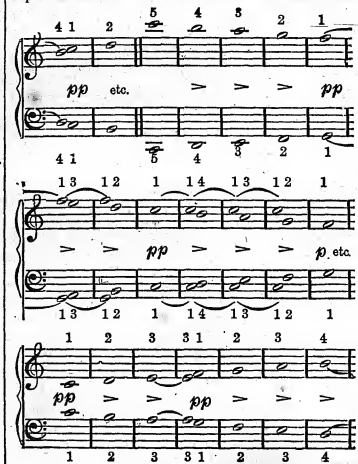


No. 1 contains the difficulties of trilling for all the fingers; No. 2 contains all turns and groups in whatever form of three notes; No. 3 contains all turns and groups of four notes and also of five notes. This leads us up to the *scales*. In these he has gained for his method some notoriety through what has been called—although falsely—his "dumb thumb." In considering the subject of scales he finds that the only difficulty here (which is not included in the former exercise) is the passing under of the thumb, and the passing over of either the third or the fourth fingers. Upon these two things then he concentrates his attention.

First, the *passing under of the thumb*. The universal fault here is the too loud sounding of the thumb, which is natural if the force applied is equal to that used with the fingers, as the weight of the thumb alone is more

than double that of any one finger. Thus, in the natural falling of a finger or thumb upon the keys, the latter will produce a much greater sound than the former, and therefore inequality of tone, if the force used be not regulated by the mind. Therefore, Herr Raif has all scales practiced with a *soft thumb-stroke—not dumb—and a heavy finger-stroke*.

Another difficulty found in the up right-hand scale, and the down left-hand scale, is the jump which comes from the not binding of the last note before the thumb-note with the thumb-note itself, which is particularly noticeable in young students. To obviate this, in slow practice, he has the student hold the last note before the thumb, over its value, until the value of the thumb-note itself has expired. Thus:



In passing the thumb under there are but three different distances to conquer in the major scales, viz: From a white key to another white key, as from E to F in C major; from a black key one semi-tone to a white key, as from C sharp to D in A major; and from a black key, one whole tone, as from B flat to C in A flat major. Thus if the scales C, A and A flat major are practiced daily they comprise all the difficulties in major runs, and in his own teaching Herr Raif insists on half an hour or more devoted to these scales daily, or to any others that comprise these three difficulties.

In *passing the fingers over*, the difficulty usually lies in a too quick releasing of the thumb, making the runs a series of short jumps; to avoid this he holds the thumb over its time, thus:



In *arpeggio work* Herr Raif employs the soft-thumb and the binding of the note preceding it in precisely the same manner as in the scales. The following are a few examples of the arpeggios which he gives for daily practice. The object in the selection is that no two shall have the same finger position, and that they shall be representative of the various groupings which appear in the literature:



Octaves he has practiced separately, but does not think it requires daily work to conquer these. He has all heavy octaves played by a dropping of the whole arm, with level wrist. Of studies, except as they are necessary musically, he makes no use, as he believes in nothing technically which one practices and then gives up. He insists on constant and slow practice, and also a slow stroke, as producing a much better tone than the old method hammer-stroke. The limits of this paper prevent more than this outline of Oscar Raif's method, but the effect of his technique on his many pupils is yearly becoming more evident. A. L. F.

## WHAT TO STUDY IN PIANO PLAYING.

BY J. S. VAN OLIVER.

ONE of the recent experiments in science is exceedingly wonderful and suggestive. It is that of forming a lens of ice instead of glass, and by its means centering the sunbeams. Marvelous to relate, even through that chill medium, the sunlight can be bent to a focus intense enough to kindle flames. Here we find an image of the student's mind. When the enthusiast is touched by a galvanic shock, with an awakening thrill of some great virtuosos piano performance, he is apt to think that all comes from mere inspiration. The truth is, however, that every minute of exalted emotional fervor represents thousands of hours consecrated to some clear, cold, steady exertion of the thinking faculties. What the piano student should do is not to spread his wings and hope to conquer the stubborn keys and fill the dull mechanism with life by the mere stress of an ever-widening desire and vehement longing, but to step, point by point, thought by thought, act by act, to build up minute and well co-ordinated automatism. Any act can be taught to the human body by sufficient repetitions.

The fingers, hand and arm are what the musician has to deal with, and every possible elements of every act, and of the innumerable combinations of acts, can be taught to that complex lever by patient iteration.

Let the mind of the student during the hour of labor be a lens of ice, clear, cold and intense, bending to one point of the subject the light gathered upon its whole field.

## EDITOR THE ETUDE:—

For the sake of theory students I must protest against W. S. B. M.'s statement on page 56 of the April ETUDE, to wit: "I am in the habit of using Bridge's Corner-point in Novello's musical primers, but it is not a good book. Several restrictions are entirely wanting in it, such as forbidding the fourth in two part counterpoint, etc., and the examples have too many licences." As a matter of fact Dr. Bridge states distinctly in the preface to his little work that the perfect fourth is a discord and he prohibits its use in the first species in two parts. It is only used in the other species under the restrictions applying to discords as a class. Dr. Bridge has modeled his work largely on the most orthodox and strict of schools, viz., that of Cherubini; and having been acquainted with his work for some years, I have failed to find the "too many licences" which W. S. B. M. condemns. Why does W. S. B. M. use it if it is not a good book? H. C. M.

Contentment does not demand conditions, it makes them.

The eternal canons of art are elevation, proportion and repose.

The modest man is deaf to the report of his own cleverness.—Colman.



# Etude.

*Allegro moderato.*

AD. M. FOERSTER, Op. 27. N<sup>o</sup> 2.

PIANO.

2

*mf*

*legg.*

*poco cresc.*

*ritard*

*a tempo.*

*legg.*

Etude, 2

# Mazurka Impromptu.

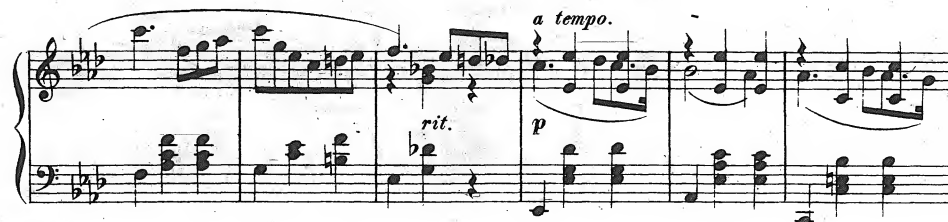
RUSSELL MILLER.

Lento. Mazurka.  
a tempo.

PIANO. *p* *rall.* *p con dolore.*

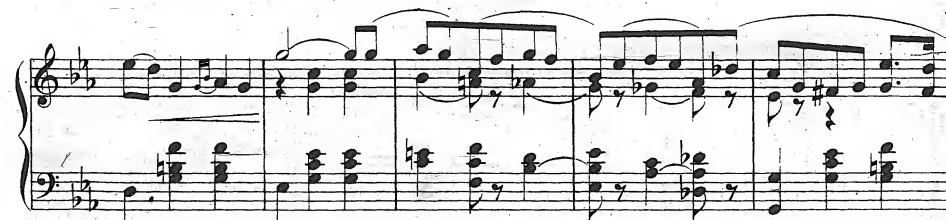




*con passione.*

The musical score is written for piano and consists of five systems, each with a treble and bass staff joined by a brace. The key signature is B-flat major (two flats). The first system begins with a piano (*p*) dynamic and a *rall.* (rallentando) marking. The second system continues the melodic and harmonic development. The third system introduces a forte (*f*) dynamic. The fourth system features a *cresc.* (crescendo) marking. The fifth system concludes with a forte (*f*) dynamic followed by a *dim.* (diminuendo) marking. The notation includes various note values, rests, and chordal textures characteristic of Chopin's mazurkas.





# VALSE MELODIE.

Goldschmidt's

*Allievo moderato.*  $\text{♩} = 72$   
Voca. 55

Accom.

*a tempo.*

(tr.....)

1 2

*p dim.* *rit.*

*CODA.* *rit.* *a tempo.*

*Da Capo Dal Segno & al Segno & per la CODA.*

\*Trill may be omitted

## BRIEF HINTS AT ODD TIMES.

BY EUGENE THAYER, MUS. DOG.

Number 4. You would like to know a good way to study. If we wish to make a tour across the continent, we naturally choose the pleasantest and most economical route. You evidently do not wish to pay away your money for something second rate or worthless, and run the risk of future disappointment, and so it behooves you to be cautious in the matter. It must be remembered that I am speaking to those students who intend to devote themselves to music as an art, and not to such as merely take a few lessons for fashion's sake. Truly speaking, the latter are not students at all, and have no part or interest in our present subject.

Firstly, where shall we study? As New York City seems to possess a greater number of advantages than any other city—the great music stores, grand opera, the great collection of ancient musical instruments in the free museum, etc.—it would seem to be the best place. Its teachers are confessedly unequalled, and you should choose the most successful one in whatever sphere of art you propose to labor, whether vocal or instrumental.

What is the proper preparation? If you can learn the rudiments beforehand it will save some time and expense, that is, if they are well learned. By rudiments, I mean the reading and playing of ordinary music on the piano.

Number 5. What does study in the city cost? First, it costs board. This you will have to pay \$7.00 a week for. You may get it for \$5.00 a week, but it is best to call it a dollar a day, including everything. A piano for practice will cost from \$4.00 to \$7.00 a month. Lessons will cost \$2.00 each, or \$40.00 per quarter of twenty lessons. Determine the number of lessons you wish to take, and you can easily estimate the total expense. By three or more clubbing together, board can be had for \$2.50 per week. Of course, this does not include concerts and operas. A term of twelve weeks costs as follows:—

12 weeks' board.....	\$ 34.00
12 weeks' lessons.....	144.00
Music, about.....	12.00
Total.....	\$240.00

This would include a lesson daily. With two lessons per week, you spend about as much money and get only twenty-four lessons, so you would best adopt the former plan. You certainly do not wish to spend most of your money for board. If you do not have the money, you can safely borrow it for a short time, and easily and quickly earn it back again by the increased power it will give you. If you wait to earn it, your chance may then be gone. This will include all you probably need to make a successful start in life, and if you afterward wish to make a trip to Germany some time you can do so.

Number 6. When is the best time to do it? Commence the middle of September and stay as long as you can. A whole season (forty weeks) will do everything you wish until you go to Germany. "Procrastination is the thief of time." Your chance goes by, your teacher is either dead or disabled, and that is the end of the whole story.

In any event, the sooner you get your knowledge the sooner you get your income. Very few will study with you until you have a stronger claim than your rivals. Your choice of a teacher will depend entirely upon what you wish to study. Go to the best man, that is, the most successful man in the line you wish to follow. Diligent inquiry will soon tell you who he is; then write to him, and he will tell you the rest of the matter. Of course, he will do his best for you, for he has a reputation at stake.

I know these hints are very meagre and imperfect, but they may help you to form an estimate for future labors. If they do that, they will not have been written in vain.

Rhythm is at once the light and shade; it gives relief and life.

Limited are the days and the years, but time knows no limit.—H. S. V.

## SONG-ACCOMPANIMENTS.

BY ANNETTA J. HALLIDAY.

I WONDER if all vocalists have encountered the same difficulties that I have, in being forced at times to sing to the playing of very indifferent or absolutely incapable accompanists?

Surely, although it is usually considered an easy task, the art of playing an accompaniment ably and well, yes, and with a certain mixture of judicious helpfulness, requires as much genius and adaptability as is necessary for a solo player.

In the first place, one should be a facile sight-reader to render an accompaniment correctly at first trial; failing in this, he had best not attempt impromptu accompanying, but should devote himself to a serious, conscientious study of the score as he would a solo composition. An accompaniment should be easily handled, but at the same time with perfect correctness, otherwise, if one be his own accompanist or another's, the voice part is hampered and the ensemble effect invariably spoiled.

Unless one is a good solo player, he should never attempt to execute accompaniments that as a solo piece would be vastly beyond him. Take for instance, many of the songs of Schumann, Schubert, Gounod and Rossini, or, to be more modern, some of the lovely ones from Rubinstein, Meyer-Helmund, Lassen and Jensen.

I have frequently known accompanists, otherwise very good, to wait for the singer beside them to turn the page. Of course, this most always occurs at small gatherings, where the singer stands directly at the side of the player and reads from the same score; but small audiences undoubtedly merit as much courtesy as large ones, and for the singer to be obliged to bend forward and turn the leaf, often necessitates an error in breathing, or pronunciation, or omission of tone, and thereby the audience is cheated of the note that would probably have been faultless. Right here, I would say to each embryo accompanist, be ready for the first and last bar of every page; let your watchwords be *alpha* and *omega*, and the chances are your accompaniment will be much less slovenly rendered than if you censored the person at your side, who is often thoroughly frightened and distrustful of himself, to do it for you.

Speaking of the timidity of singers, that is something against which the accompanist should arm himself. His aim should be, beside helping the singer, to strengthen and support him in weak places, and to endeavor to the best of his ability to cover defects which may creep in. I have always found and noticed that the best accompanists are those who sing themselves, either more or less. Such are much more rapid in comprehending the subtle shades of a note or word; they are more *en rapport* with the singer; in a word, they grasp at once both sides of the situation.

As to professional accompanists, some of the best, I believe, have been and are excellent linguists. Being required to play, as they are, for almost all nationalities, it goes without saying that a knowledge, even if slight, of the language in which his singer is speaking, is a great help to the accompanist. Of all nations the Italians are perhaps the most easy to be accompanied, because their singing is so spontaneous and traditional, and French are the most troublesome, as they bestow such an earnest regard to the significance of the words.

I have written to a great length, and I have not mentioned the subject of transposition, which is of such benefit to the accompanist, and the singer as well. Let me say in conclusion that if he who endeavors to accompany a song only tries at the same time to put himself in sympathy with the singer, to do intelligently his share of the interpretation, the result cannot but be pleasing and satisfactory to both performer and audience.

Why my productions take from my hand that particular form and style that makes them Mozartish, and different from the works of other composers, is probably owing to the same cause which renders my nose so large, so aquiline, or, in short, makes it Mozart's and different from those of other people.—W. A. MOZART.

## CONCERT PROGRAMMES.

Piano Recital given by the Pupils of Miss Mary L. Geer.

Duet, Allegro, from 6th Quartette, Haydn; Mazurka, Op. 26, Rheinhold; La Filleuse, Behr; Andante and Allegro, from Sonata, Op. 21, No. 1, Beethoven; Minuet, from Symphony in E flat, Mozart; Trio, March, in B Minor, Schubert; Marcia, A. Scharwenka; Minuet, from Sonata, Op. 49, No. 2, Beethoven; Columbine, Delehaye; Duet, Scherzo, Gustav-Tyson-Wolf; Moroccan Characteristic, Wollenhaupt; Elfin Dance, Kleinmichel; Impromptu, Op. 90, No. 4, Schubert.

Dress Ladies' Seminary, Carmel, N. Y. Lyman F. Brown, Musical Director.

Hunting Song, S. Heller; Polka, Boehme, A. Rubinstein; Song, "O Lovely Fisher Maiden," Meyerbeer; Henoever Steppen, Ludwig Schytte; Adagio, Op. 2, No. 1, Beethoven; Song, "Proposal," Brackett; Spring Song, Op. 15, A. Henselt; Spring Song, Op. 18, G. Merkel; Song, "Slumber Song," F. Matti; Nocturne, Op. 28, No. 1, Meyer-Helmund; Tarentelle, Op. 11, G. Schumann; Song, "Take me, Jamie," J. W. Birchoff; Lullaby, Op. 10, Wm. Mason; Saint a Pesth, H. Kowalski.

Students' Recital, E. S. Bonelli, San Francisco, Cal.

Etude, Op. 22, Wollenhaupt; Pizzicati, Delibes; Gavotte, Op. 125 (two pianos), Glink; Tarentelle, Heller; Gavotte (two pianos), Rubinstein; Solo, Polonaise, Chopin; Song, "If Thou didst Love Me," Denza; Echoes of the Sierras (two pianos), E. S. Bonelli.

Synodical College, Rogersville, Tenn. Jas. Maclean, Musical Director.

Symphony, C Major (first movement), Mozart. Piano Solo, Polka de la Reine, Raff. Vocal Duet, "Spring," Concone. Piano Solo, Polacca Brillante, Op. 72, Von Weber. Vocal Solo, "Springtime," R. Becker. Piano Solo, Au Matin, Godard. Part Song, "Boat Song," Goldbeck; Serenade (for two pianos), J. Low; Chorus, Dragon Flies, Bargiel; Piano Solo, Silver Spring, W. Mason; Vocal Duet, "O Come with Me," Kncken; Piano Solo, Gondoliers, Liszt; Vocal Solo, "Cuckoo Song," Abt; Piano Solo, Canzonetta and Tarentella, Nicode; Vocal Solo, "With Verdure Glad," "Creation," Piano Solo, Tremolo Etude, Gottschalk.

Stonewall Jackson Institute, Abingdon, Va. W. V. Abell, Musical Director.

Etude, Op. 32, No. 21, Jensen; Valse, A flat, Op. 26, Godard; Reverie Nocturne, Strelezki; Caprice Hongroise, Op. 43, No. 6, Scharwenka; Sonata Pathetique, Op. 18, Beethoven; Reverie, Fannie Sullivan; La Polka de la Reine, Op. 36, Raff; Fruhlingslied (Spring Song), Op. 15; "If I were a bird," Etude, Henselt; Air and Variations "Harmonious Blacksmith," Handel; Brunnlein im Walde, Op. 214, Hennes; La Filleuse, Op. 157, Raff; Nocturne, Op. 37, No. 2, Chopin; Faust Valse, Liszt.

Pupils' Piano Matinee, Mr. Theodore G. Wettach, Pittsburgh, Pa.

Ungarische Tancza, Nos. 1, 2, 4, 6 (4 hands), Brahms; Martha Fantasie, Smith; Bonnie Doon, Op. 30, Pape; Perpetual Motion, Weber; "Birds on the Window Sill" (vocal), Davis; Rondo Capriccioso, Op. 14, Mendelssohn; Nocturne, Op. 37, No. 1, Chopin; Hunting Song; Spring Song; Mendelssohn's Musik, Op. 269, Nos. 3 and 4 (four hands), Boehm; Bigolotto Fantasie, Liszt; Dorroeschen, Bendel; Tarentella, Op. 85, Heller; Old Folks at Home, Foster-Mills; "Birds in Dreamland Sleep" (vocal), White; Kamennoi-Ostrow, Op. 10, No. 22, Rubinstein; Nocturne, Op. 9, No. 2, Chopin. Rhapsodie, No. 2, Liszt.

Recital by Pupils of Mr. Walter J. Hall, Bridgeport, Conn.

Sonata in G, Haydn; Aufschwung, Schumann; Papillon, Lavallee; Sonata in A, Op. 36, No. 1 (first movement), Allegro, Clementi; Gavotte, Godard; Sonata in C minor, Op. 10, No. 1, Beethoven; Marche funebre, Chopin; Mazurka, Moszkowski; Valse in E flat, Op. 33, Durand; Fantasie, Impromptu, Op. 36, Chopin; Scherzo in B flat minor, Op. 31, Chopin; Tambourin, Raff.

Westminster College New Wilmington, Pa. T. M. Austin, Musical Director.

Sonata, Op. 10, No. 1, Beethoven; "I Think of Thee," Lassen; Cradle Song, Grieg; Dedication, Franz; Nocturne, Op. 32, No. 1, Chopin; Etude, Op. 10, No. 6, Chopin; Guomen-reigen, Lassen; The Sailor's Prayer, Mattel; Carnival Franks, Op. 28, Allegro, Schumann; Piano Duo, Danse Micaire, Saint Saens.



## EDUCATIONAL MAXIMS.

BY CHARLES W. LANDON.

## CONCLUSION.

Many of the technical études should be practiced especially for the fourth fingers; by keeping on the look-out for these fourth fingers, it leaves the mind free for a mere perfect technique and develops these weak fingers faster. This is true of scales and arpeggio also.

Make much use of such exercises as entirely occupy the pupil's mind, such as the Accented exercises (see Mason's Method), and in scale playing have him practice in sets of perfect thirds, fifths, etc. In pieces, point out special objects to be attained, as attaining the measure, brace or period without the slightest mistake, doing it in a set of perfect thirds. By a set of perfect thirds is meant that the passage or exercise shall be perfectly played three consecutive times; for instance, the pupil may have played perfectly until nearly done the third time, but then makes a mistake; he is to begin again for a new set of thirds, and keep at it until he can do them without a blunder, and he is not to count the two previous perfectly played times in the new attempt.

The pupil's imagination, emotions and conception of the artistic meaning of words and the innate feeling for its rhythm must be continually cultivated. The artistic meaning of music must be a reality to the pupil; in short, give the pupil a practical ideal to work up to. Do not allow mistakes in the conception of the content of a piece, but play for him if he misses the meaning, or can get no expression out of the piece or passage, especially putting soul into it, making the effect intense. Give a model performance, and make plain the difference between soulless and expressive playing. Show that fine music is more in the quality of performing than in the style of piece played. It should be the pupil's ambition to stir the emotions of others, and not to simply please their fancy. The pupil's artistic conception or ideal is as immovable as his technique, and it is the most important part of a teacher's work to perfect it, for of what use is technique if the performer expresses nothing with it? In fact, the only use of technique is that the performer may express his artistic conception of the piece.

When learning a piece, go slow, and never pass by a mistake; stop and do it over correctly; but when a piece is fairly well learned, play it through to the end, never stopping for anything, but after playing it through, turn back to the hard places and work on them again, over and over until perfectly conformed. This enables you to play steadily and surely before listeners. "Perfect beauty is attained only by labor." Even the transcendental genius of a Beethoven was content to return again and again to the same passages, retouching, re-writing, pruning and perfecting, until fit for its destined place.

Where music has not been common in the family, the pupil learns more slowly at first. Such pupils need all the teacher's patience and skill in keeping them interested and advancing, and for his reward, many times, in the end they will be his most brilliant pupils. Some pupils who have taken lessons of other teachers will claim to hate music. These need to be questioned and tested closely to find if their dislike of music is the result of a lack of taste, or from an uninteresting course of study, coupled with poor teaching; or if it is from the necessary drudgery of the first few months of practice while brain and hands are gaining necessary skill for playing interesting music. Here is where the good teacher can make the rugged path smooth, and inspire the pupil with ambition. Many times the pupil's dislike of music is unqualified laziness, a simple dislike of work and study. This class is hard to deal with; they must be interested as much as possible. Sometimes irony and sarcasm will start them into better work. Lazy people are never sensitive; so make the sarcasm keen and cutting.

The natural endowments of him who would make music teaching a life work must be of a higher order than those of an amateur; he must appreciate the best music, his ear must be true in intonation and sensitive as to quality of tone; he should have an innate feeling for time, rhythm or the measured flow of music. Other necessary qualities of mind and heart are, a dramatic talent, a deep, emotional nature, sensitively strung nerves, a strong imagination, unbounded enthusiasm, a gift for technique in touch, brains, patience and an ambition to excel, with a love of hard work; and not least of all, a Christian character. To these rare qualities of heart and brain he must have an unconquerable desire to follow music as his life's work, not from his imagined ease or its being a pleasurable occupation, or for the money earned by it; but because he feels that he cannot help himself, for the very love of the art which impels him onward. To these abilities of the successful teacher, he must have Father Wieck's "Three Trifles." "The finest taste, the deepest feeling, and the most delicate ear." To these should be added, the faculty to teach, unflinching energy, unbounded enthusiasm, and personal magnetism.

Make a study of improving the quality of your practice, and if ever the idea enters your head of not holding yourself up to perfect work, avoid it with dismay, for such promptings are from the imp of laziness. To like music and not like to practice is sheer indolence.

The teacher can know how much and what kind of practice a pupil has done, as to quality, by the character of the pupil's recitations. Be sensitively on the alert to find the hard passages, and do not pass them by, but trace out the measure and the note in the measure that is difficult; find the actual place of difficulty, why it is difficult, and how to make it easy. The difficulty will be either fingering, time, chromatic notes, or in content or expression, and many times passage-work is necessary to bring out the expression. Think hard, but play easy and with a loose arm, wrist and hand. The passage will be well learned when you can perform it correctly, two or three grades faster than the normal tempo of the piece. Do not put off attacking the passage until "the next time," for the next time never comes, but with vim and determination conquer it at once. To "almost," never quite accomplishes, for if the weight is twenty-five pounds, a twenty-four pound lift will not move it. To get a passage nearly correct will never bring it up to an artistic performance.

Consider this truth: if a movement in technique, such as the legato or staccato touch, loose wrist movement, hard passages, or anything in music, is perfectly learned and practiced without error until it is automatic, that is the end of all further effort and consequent fatigue, and it brings the pleasure of triumphant success; but if partly, slovenly, or imperfectly learned, there is effort and fatigue every time the passage is played, and mortification of failure and second guessing for past and present indolence, for time, money and work waste.

Art admits only of perfection. Whatever a performance falls short of this, is so much of a caricature. This is why such exact work is necessary. Goethe says, and truly, "What is not understood is not possessed."

Miss practice or lessons as little as possible, for with irregular work you would soon lose all interest in music. It is essential to have regular hours for practice, and if for any reason you are to miss an hour, you should make it up beforehand, or surely by the next day; and never let the lesson hour arrive without having had your full practice.

It is often hard to break off sports with playmates to begin practicing, but regular hours are the only hope of success. Your playmates must know the hours you practice and keep away from you at that time, and you must make all your engagements outside of your regular practice hours.

Parents must help in this as well as in the amount, and especially the quality of their children's practice. Parents should plan regular practice hours for the child, and make him do it in them, as much so as he comes to meals or goes to school at a regular time. No growing child should be made to practice between the end of his school hours and his next meal. After the restraint of school, give him these hours for recreation, but from 7 to 8 p.m. he should do an hour of good work. Always get some practice in the morning; even if you go to school you can do this, if you will use a little energy.

## WILSON G. SMITH'S PIANO COMPOSITIONS.

The following extract from a biographical sketch in the *American Art Journal*, New York, will be read with interest:—

"That Mr. Wilson G. Smith is truly endowed with original creative talent is best proved by this extraordinary fact, that he alone, of all our German-educated American musicians, has miraculously escaped the Wagnerian influence which has flooded, of late years, the whole musical world. Of his thorough technical knowledge acquired in Germany he makes but a rich soil for that heavenly gift—melody. Poetical refinement, elegant simplicity and masterly directness characterize all that he has written thus far. Equally distant from shallowness and pedantry, his works owe to a happy combination of a graceful talent and solid science the popularity which they enjoy."

The above extract indicates some of the salient points of Mr. Smith's talent, who, although a young man, is one of America's most widely and favorably known composers. His compositions are found upon the programmes of our most distinguished concert artists, and are invariably received by the public with marked appreciation.

While being original in thought and treatment, they possess the further merit of being also exceedingly well adapted to the instrument for which they are written, and hence possess a special educational value. The themes are always melodious and refined in character, the harmonic treatment rich and highly colored; in this

respect excellent exponents of the modern school of which Grieg, Moszkowski, Scharwenka, etc., stand at the head. A vein of poetry and romanticism runs through them all, marking them as the productions of a refined and highly idealistic nature.

The list of compositions given below possess the distinctive qualities of the composer's peculiar talent; technically, they are between the third and fourth grade, and of special use in teaching.

**Humoresque.**—Op. 28, 1. Key of G, grade 8. A dainty little *genre* piece, specially rich in its harmonic treatment. Of excellent value for young players in acquiring an independence in playing passages in imitation in either hand.

**Schumannesque.**—Op. 28, 2. Key of A $\flat$ , grade 8-4. The title of this charming song without words indicates its character. It is worthy of a favorable comparison with Schumann's highly poetic little children pieces—possessing, as it does, much of the same melodic spontaneity.

**Babbling Brook.**—Op. 28, 3. Key of (C), grade 8-4. This *petite étude* has also achieved an extended popularity, and deservedly so, for it possesses the essential elements, viz.: a perfect melodic flow and a splendid technical value. The passage in single sixths, played by both hands in combination, based upon a double organ point, founded upon a secondary chord of the seventh, is peculiarly happy and favored quite à la Grieg.

**Valse-Menuet.**—Op. 43, 1. Key of C, grade 4. This opus comprises the author's latest published work, and is destined to become among the most popular of his compositions. As indicated in the title, this composition possesses the characteristics of both the valse and menuet. In a technical way it affords excellent practice in delicate grace-note embellishments in the right hand. The second theme, more characteristic of a valse movement, presents a graceful theme in the right hand, accompanied by the left in imitation passages, thus giving excellent practice in acquiring a perfect independence, both in execution and phrasing, in either hand. Musically, the piece is poetic and melodious.

**The Mill Wheel's Song.**—Op. 43, No. 2. Key of G, grade 4. And what can be said to adequately present the characteristic grace and beauty of this little tonopicture—a perfect gem of its kind. The triplet figuration in the left hand presents a ground-work of monotonous humming accompaniment to the bright and sparkling theme of the song. As a bit of tone-painting, we know of nothing better in recent piano literature. It has already been played in concert by several concert-artists, and won an invariable *encore*. This composition is issued in the finest style of the engraver's art, and is embellished by an etching of the "Old Mill," with the "mill-stream" turning the wheel.

"There the old mill-wheel remains,  
And lets the mill-stream run;  
And if it shines or if it rains,  
It stings at set of sun."

The sentiment of this motion is most charmingly and poetically reproduced in the unceasing flow of the stream and its accompaniment alternating in either hand.

**DEFINING AN ANTHEM.**—It is possible to enjoy that which we cannot define. A sailor who had been to a church service, where he heard some fine music, was afterward decanting upon an anthem which had given him great pleasure.

A listening shipmate finally asked, "I say, Bill, what's a hanthem?"

"What?" exclaimed Bill. "Do you mean to say you don't know what a hanthem is?"

"Not me."

"Well, then, I'll tell yer. If I was to tell yer, 'Ere, Bill, give me that 'andepike, that wouldn't be a hanthem. But if I was to say, 'Bill, Bill, Bill, give, give, give me, give me, that, Bill, give me, give me that 'and, give me that 'and, 'andepike, spike, spike, Bill, give me that, that 'and, 'andepike, 'and, 'andepike, spike, spike, spike. Ah-men, ah-men. Bill, give me that 'andepike, spike. Ah-men! Why that would be a hanthem!'"

"The time is never lost that is devoted to work.—EMERSON.

Many pianists only know how to play fast; keep yourself from imitating them.

## ADJECTIVES IN MUSIC.

"PRETTY," "NICE," "JUST LOVELY," ETC.

BY EDWARD BAXTER PERRY.

THERE is no minor experience in the life of a professional musician, at once so amusing and in a small way so vexatious, as listening to the comments made by the average auditor upon a musical performance, whether his own or otherwise. It is singular how little real discrimination with regard to musical compositions and their performance exists, among amateurs and even teachers of moderate standing. A host of persons of fine sensibility, good taste and of the average intelligence, who move in the best society, are considered excellent conversationalists, who can give one a clear and fairly just criticism of a book or character, and a well-formulated opinion upon any political or other current topic, when feeling called upon to express their enjoyment of or verdict concerning any good musical work, from a Bach fugue to a Wagner overture, are instantly reduced to a vocabulary consisting of just two adjectives, "pretty" and "nice." These, often ludicrously irrelevant and inane terms of approbation, they alternate throughout an entire musical soiree, with a complacent sense that they are doing full justice to the occasion, by varying the precise amount of enthusiastic emphasis, to suit what in their opinion is the diverse merit of the compositions presented, and performing a pleasant duty by encouraging the artist and demonstrating their own appreciation of his efforts.

The writer recently had occasion to try an interesting experiment in this connection, to his own more than doubtful satisfaction. He was invited to play, in a semi-private manner, for a musical club, comprising presumably the musical and social élite of one of our large western cities. The occasion was a pleasant one, and the following, which, as will be seen, cover almost every phase of legitimate musical expression: The delicate and ethereal Berceuse by Chopin; the solemnly impressive and grandly mournful Funeral March by the same composer; a bright, sparkling, impetuous waltz by Brahms; a gavotte, by Gluck, full of the flash of swords, the clash of shields, the pomp and pride of martial prowess; and the sinister and dramatic setting by Schubert and Liszt of Goethe's ballad of the Erl King, descriptive of a wild ride in midnight and tempest through the legend-haunted Black Forest, with a tragedy at its close.

Without exception these were all pronounced "pretty pieces," and the hearers were very sure that they fully appreciated them, and above all, that they were extremely fond of music.

If any reader fails to realize the farcical side of such an experience for the performer, let him conceive the same experience as being tried in a more definite and familiar branch of art; for instance, painting. Let him imagine himself the recipient of a beautiful album of finely executed aquarels from some Old World master, and after studying and enjoying them to every perfection, line, every exquisite shading, every subtle suggestion, has become fondly familiar, let him suppose himself invited to exhibit his treasures for the delight and admiration of a select company of connoisseurs.

The first picture which he opens is a charming genre sketch. A twilight chamber, whose soft tints and dainty appointments give a background of subdued harmony; a young mother, in the first bloom of perfect beauty and womanhood, bends in an attitude of tender, protective solicitude over a cradle, gazing down with a smile of ineffable love upon the face of her beautiful sleeping babe; so calmly and trustfully amid its snowy ruffles and delicate laces. Every detail of the picture is complete and finished with devoted care, even to the fitting shadows, half seen, half imagined, without the open casement, and the June roses climbing to the sill, to breathe their perfume, like Nature's halcyon incense, over the scene. Here the adjective "pretty," though miserably inadequate, is not radically out of place; but let us turn to the next, which is historical in character.

A grand old cathedral, draped in funeral black, the altar wreathed in evergreens and laurel, a bowed, motionless throng of mourners, the heart-chilling hier and casket under the heavily drooping pall, priests and bishops in full pontificals, solemnizing the obsequies of a nation's idolized hero. What is to be said for the sanity of a person who will pronounce this sombre scene "just lovely?"

Next comes a carnival scene: A crowd of maskers, in every conceivable grotesque and fantastic disguise, gay costumes, twinkling lights, sparkling eyes, wild gestures and flaring torchlights, with a confused blaze of fireworks in the background. One may perhaps be pardoned for considering this a term rather tame for all this high-colored magnificence.

Then a company of richly dressed Spanish grandees, brave with the shimmer of silk and satin, the gleam of jewels and the glister of burnished steel, treading with courtly grace and precision, and with their characteristic

mixture of fierce fire and stately pomp, the ceremonious measures of their national dance. Will your patience or your gravity survive the ordeal of hearing these decorous, dignified, scarred and swarthy veterans, with the blood of many a fallen foe upon their swords and souls, called "sweet pretty," by the discriminating spectators?

Lastly, a wild horseman, his face white with terror, is flying through midnight gloom and driving rain, his dead child clasped in his arms, while fierce in pursuit comes the elf king and all his goblin train, and the great limbs of the forest giants around writhe in the gale, as in an agony of fear. Keep your temper while most of your hearers designate this race with death and the devil a "nice thing," and you will hear one enlightened individual in a corner pronounce it "jolly," and your despair is complete!

It will be observed by comparison that the paintings described correspond exactly in order, general character and mood to the musical compositions enumerated, which met with precisely such a reception, and that from intelligent, cultivated people, priding themselves upon rather more than average knowledge and insight in this particular branch of art. One is fairly tempted to quote from a certain insatiable foreign professor a rule sufficiently broad to cover all cases, for the edification of persons possessed of obtuse soul or limited vocabulary where music is concerned. "Notice the name of the selection performed. Save your sweet, pretty epithets for the nocturnal waltzes for the croce songs; if a Polka or Hungarian rhapsodie is presented, and you must speak, but command no other adjectives, then I pray you make use of the few profane expressions of which you are master!"

But disappointed under any temptation is unworthy the earnest disciple of an earnest cause, and we cannot, therefore, dismiss the matter without more serious consideration.

It would be impossible to account for the state of affairs described above, save upon the theory that the public, to a great extent, is in the habit of being misled, too many professional musicians, as well, seek or recognize in music only a sensuous pleasure for the ear. To them a melody, a succession of harmonies, is agreeable or disagreeable to the auditory nerve, just as a pudding sauce is pleasant or otherwise to the palate; and this may, perhaps, account for the light esteem in which music and musicians have been so generally held in the past. If a musician admits himself to be only a minister to sensuous pleasure, his lofty vocation sinks at once, and, perforce, to the level of the pastry cook. Others, priding themselves upon the refinement of their taste, and finding in music a mildly intellectual satisfaction in following the intricacies and discovering the symmetries of form; a pleasure exactly similar to and analogous with that of a young girl in tracing the design of an elaborate piece of embroidery. All heed is paid by the one class to the physical, by the other to the mental attributes of music, regardless that it has a psychical side as well. Now, I maintain that sound and form no more make up the whole of music, than do metre and versification make up the whole of poetry. I argue the existence of an immortal soul within the tenement of tone, and that every perfect composition, which does not appeal either to the imagination or the emotions, which addresses the senses and the intellect solely, I hold to be a bastard, having right neither to the name of music nor kinship with the legitimate members of that exalted family. It is the incarnate emotion within the tonal form which gives it at once its life principle and its musical rank. That the form in which the composer chooses to materialize his quickened creations should be one of beauty, is an axiom beyond dispute, is but commonplace with the laws of technical symmetry which rightly govern his art, but it is not the beauty nor the symmetry of outline, can save a vacant or feebly animated organism from ultimate annihilation.

Any of the fundamental, universal elements of human life—conflict, triumph, defeat, storm and calm, love and longing, passion and pain, hope, fear, delight, despair—is susceptible of embodiment in tones, colors, words or marble, as the vital essence, the soul of an art work. The dying gladiator in the Vatican at Rome, Ruben's crucifixion in the old cathedral at Antwerp, Shakespeare's Macbeth, Wagner's Tristan, are all great art works, but they are anything but "pretty," and produce far from agreeable sensations in the ordinary sense. They are great art works because we feel them to be full to repletion with that surging, seething flood of life which is the vivifying force of art, without which its most perfect forms are but well-articulated skeletons.

The true endowments of the true student or the true lover should be to stimulate and develop in himself, as far as possible, a discriminating insight into the vital principles of his art, the power to perceive the life beneath the shell, the soul within its symmetrical form, to distinguish and analyze for himself and others the different phases of emotion which it awakens, to follow the subtle train of thought or fancy which it suggests; thus making of his art temple, not a banquet hall for the indulgence of sensuous pleasure, but a sanctuary for soul elevation, for mind and heart training, a place from which he shall come forth daily nobler and wiser.

The servant of music should remember, too, that his beautiful mistress will never take her proper place in the world's estimation among the royal family of arts, unless musicians, as a class, claim her, and the public, as a whole, is taught to recognize in her the same underlying principles, the same vital reason with nature's laws, the same educational bearing and importance, the same emotional and intellectual influence which are accorded her older and colder sisters.

## CLASS TEACHING ONCE MORE.

BY J. C. FILLMORE.

I HAVE been greatly interested in what has lately appeared on this subject in THE ETUDE. There is a great deal of truth in what has been said, but I do not think the whole truth has yet been brought to light.

We are all agreed, I believe, on one point, viz.: that class teaching, on account of its relative cheapness, is a good thing, if it can be made really practical. Some look upon it askance, not because it has not marked practical advantages, such as (1) widening the musical experience of the pupil; (2) self-possession gained by the practice of playing before others; (3) emulation, unwillingness to do work inferior to one's classmates, etc., but because they fear that time enough cannot be given in class to do the pupil justice.

This objection, if true, is fatal. Time is essential. If not enough time can be given in class, the pupil ought either to give up class lessons, or combine them with private lessons. When a thing is too cheap, it is dear at any price.

The answer is obvious. Any teacher who gives successful class lessons must take time—all the time he needs to do the work properly. And this, I do not hesitate to say, can be done. I know, for I have done it. Those who think it cannot be done, overlook two facts: (1) There is a vast economy of time in making the same explanations and criticisms to several which would otherwise have to be made to each one separately. (2) A great deal of time is taken up in most private lessons with mere practice in the presence of the teacher, a large part of which is often unnecessary. Give your pupil the points and let the practice be done at home. And the points can be given to a dozen as well as to one, thus saving eleven-twelfths of the time needed.

Of course, there are cases in almost every class lesson where a fifteen minutes' lesson will by no means suffice. Very well; take all the time you want—half an hour, three-quarters, a full hour, if necessary. I have even done the latter occasionally, making somebody else wait, if need be. I allow two and a half hours for a class of eight, and two, at least, get a half hour lesson. Next time somebody else gets it. As a rule, the other lessons will come into a quarter of an hour well enough. If they won't, I run over.

I think it often happens that a pupil learns more from hearing somebody else play than from playing herself. She is quiet, and sees the points of the criticism more clearly than if she herself were under the harrow.

Of course, all this means that the teacher must not be restricted by bells and rules. He must be his own master, and must be thoroughly interested in his class. Perfunctory work for a salary will not do. And above all, he must gain experience. Class teaching is like any other teaching. Nobody can learn how to do it except by doing it.

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